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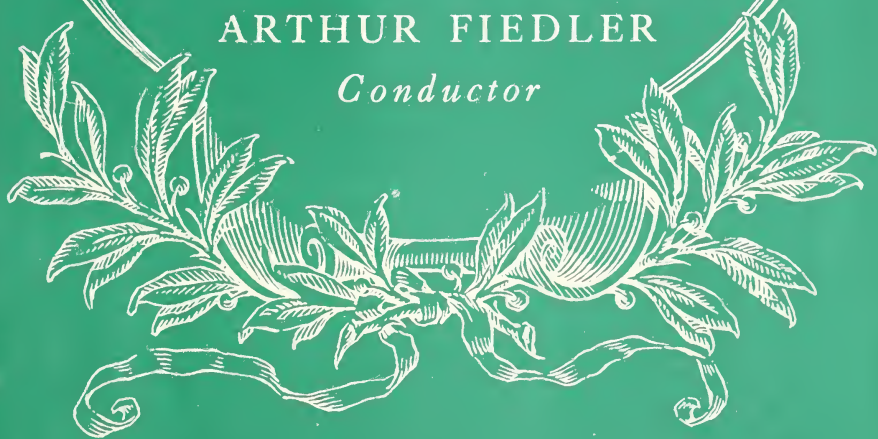


BOSTON

POPS

ARTHUR FIEDLER

*Conductor*



SEVENTY-SEVENTH SEASON

1962

# *Boston Pops Orchestra*

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

## P E R S O N N E L

(SEVENTY-SEVENTH SEASON, 1962)

### FIRST VIOLINS

Alfred Krips  
George Zazofsky  
Rolland Tapley  
Joseph Silverstein  
Vladimir Resnikoff  
Harry Dickson  
Gottfried Wilfinger  
Einar Hansen  
Roger Shermont  
Heruran Silberman  
Minot Beale  
Joseph Leibovici  
Stanley Benson  
Leo Panasevich  
Sheldon Rotenberg  
Fredy Ostrovsky  
Noah Bielski

### SECOND VIOLINS

Clarence Knudson  
Pierre Mayer  
Manuel Zung  
Samuel Diamond  
William Marshall  
Leonard Moss  
William Waterhouse  
Alfred Schneider  
Victor Manusevitch  
Laszlo Nagy  
Avrton Pinto  
Michel Sasson  
Lloyd Stonestreet  
Julius Schulman  
Raymond Sird  
Gerald Gelbloom

### VIOLAS

Jean Cauhapé  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Robert Karol  
Reuben Green  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo

### CELLOS

Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Jacobus Langendoen  
Bernard Parronchi  
Richard Kapuscinski  
Robert Ripley  
Winifred Winograd  
Louis Berger  
John Sant Ambrogio

### BASSES

Henry Freeman  
Henry Portnoi  
Irving Frankel  
Henri Girard  
John Barwicki  
Leslie Martin  
Gaston Dufresne

### FLUTES

James Pappoutsakis  
Phillip Kaplan

### PICCOLO

George Madsen

### OBOES

John Holmes  
Jean de Vergie

### ENGLISH HORN

Joseph Lukatsky

### CLARINETS

Pasquale Cardillo  
Manuel Valerio

### BASS CLARINET

Rosario Mazzeo

### BASSOONS

Ernst Panenka  
Matthew Ruggiero

### CONTRA BASSOON

Richard Plaster

### HORNS

Harold Meek  
Charles Yancich  
Harry Shapiro  
Osbourne McConathy  
Paul Keaney

### TRUMPETS

Armando Ghitalla  
Robert Mogilnicki  
André Come  
Gerard Goguen

### TROMBONES

Josef Orosz  
William Moyer  
Kauko Kahila

### TUBA

Kilton Vinal Smith

### TIMPANI

Everett Firth  
Harold Farberman

### PERCUSSION

Charles Smith  
Harold Thompson  
Arthur Press

### HARP

Olivia Luetcke

### PIANO

Leo Litwin

### LIBRARY

Victor Alpert  
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# *The Boston Pops*

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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ROSARIO MAZZEO  
*Personnel Manager*

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# THE BERKSHIRE FESTIVAL PROGRAMS - 1962

## BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

IN THE MUSIC SHED AT TANGLEWOOD

Friday and Saturday Evenings at 8; Sundays at 2:30

### *Series*

- 1 — BACH — July 6: Brandenburg Concerto 3, Concerto for Two Pianos in C (VRONSKY, BABIN), Suites 2 and 4, Jauchzet Gott (BEARDSLEE, VOISIN); July 7: Brandenburg Concertos 2 and 6, Piano Concerto in D minor (FOSS), Suite 3; July 8: Ricercare, Concertos — Brandenburg 5 and D minor for Oboe and Violin (GOMBERG, SILVERSTEIN), Trauer Ode.
- 2 — MOZART — July 13: Serenade for 13 winds, Piano Concerto in C, K.503 (FRANK), "Prague" Symphony; July 14: String Divertimento, K.136, Sinfonia Concertante (POSSELT, DEPASQUALE), Musical Joke, Symphony in E-flat, K.543; July 15: Eine kleine Nachtmusik, Two-Piano Concerto (VRONSKY, BABIN), Suite — "Les Petits Riens," Symphony in G minor, K.550.
- 3 — MOZART — July 20: Masonic Funeral Music, "Paris" Symphony, Violin Concerto No. 5 (SILVERSTEIN), Sinfonia Concertante, K.297b; July 21: "Linz" Symphony, Piano Concerto, K.482 (CROCHET), "Jupiter" Symphony; July 22: "Haffner" Symphony, Requiem.
- 4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.
- 5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).
- 6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.
- 7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).
- 8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

Tickets at the Festival Office, Symphony Hall, Boston, Mass., CO 6-1492

# FIRST WEEK

## OPENING NIGHT

TUESDAY EVENING, MAY 1, at 8:30 o'clock

### *First Program*

\*Entrance of the Guests into the Wartburg,  
from "Tannhäuser" . . . . . Wagner

Suite from "The Water Music" . . . . . Handel-Harty  
Allegro — Air — Allegro deciso

\*Fantasia on "Greensleeves" . . . . . Vaughan Williams

\*Overture to "William Tell" . . . . . Rossini

Piano Concerto No. 3, in C major, Op. 26 . . . . . Prokofiev

- I. Andante; Allegro
- II. Theme and Variations
- III. Allegro ma non troppo

Soloist: RALPH VOTAPEK

\*Bacchanale, from "Samson and Delilah" . . . . . Saint-Saëns

Suite from "No Strings" . . . . . Rodgers

The Sweetest Sounds — Love Makes the World Go — Be My Host

Moon River, from "Breakfast at Tiffany's" . . . . . Mancini

Mack the Knife, from "The Three-Penny Opera" . . . . . Weill

*Among those present:* New England Grenfell Association;  
Music Lovers Club

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THURSDAY, MAY 17

JORDAN HALL

7:30 P.M.

THERESA COLEMAN

Soprano Soloist

THE CONSERVATORY ORCHESTRA

FREDERICK PRÄUSNITZ, Conductor

in

### A PROGRAM OF ITALIAN MUSIC

And an operatic intermezzo by Pergolesi presented by the  
Conservatory Opera Department, Boris Goldovsky, director

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# Program Notes

By LANING HUMPHREY

WATER MUSIC — HANDEL (1685-1759) ARRANGED BY HARTY

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade — music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

OVERTURE TO "WILLIAM TELL" — ROSSINI (1792-1868)

Once a major item in the operatic repertory, "Tell" has long been a masterpiece more written about than performed. However, there was a brilliantly successful revival of it in Switzerland not many years ago. The libretto, which had been a notorious handicap, was rewritten. The original Swiss scenes and struggles of Swiss patriots against a foreign tyrant all became Sicilian. With the new libretto, Rossini's music is said to have reached unexpected heights of consistent power.

Wagner, as conductor of the Riga Opera (1837-39), said that after a performance of "William Tell" he could not get the tunes out of his head for days.

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## PIANO BY BALDWIN



At the request of . . .

**ARTHUR  
FIEDLER**

and the  
BOSTON "POPS"  
ORCHESTRA



PIANOS — ORGANS

**BALDWIN**

BOSTON • BRAINTREE



WEDNESDAY EVENING, MAY 2, at 8:30 o'clock

*Second Program*

Slavonic Dance No. 7, in C major, Op. 72 . . . . . *Dvořák*

\*Overture to "Die Fledermaus" . . . . . *Strauss*

Theme from "Exodus" . . . . . *Gold*

\*Ballet Music from "Faust" . . . . . *Gounod*

Dance of the Nubian Slaves — Mirror Dance — Dance of Phryné

Piano Concerto No. 3, in C major, Op. 26 . . . . . *Prokofiev*

I. Andante; Allegro

II. Theme and Variations

III. Allegro ma non troppo

Soloist: RALPH VOTAPEK

BRADFORD JUNIOR COLLEGE GLEE CLUB —

DEAN D. BOUZIANIS, Director

MRS. LEROY HINCHCLIFFE, Accompanist

Shepherd, Shepherd, from "King Arthur" . . . *Purcell*

Chorus of Polovetzian Maidens,

from "Prince Igor" . . . . . *Borodin*

Soprano: NANCY CORBIN

Chorus of Spinning Maidens,

from "The Flying Dutchman" . . . . . *Wagner*

Three Limericks in Canon Form . . . . . *Frackenpohl*

A Dinner at Crewe — A Boy of Bagdad —

A Fellow of Perth

All Along the Valley . . . . . *Getty*

\*Selection from "My Fair Lady" . . . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Lovely —

I've Grown Accustomed to Her Face — I Could Have Danced

All Night — On the Street Where You Live — The Rain in

Spain — With a Little Bit of Luck

Nobody Told Me, from "No Strings" . . . . . *Rodgers*

\*Strike Up the Band . . . . . *Gershwin-Green*

*Among those present:* Bradford Junior College;

Chamberlain School; Women's City Club

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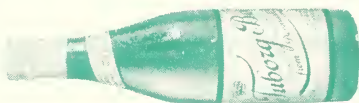
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## Where the Bat Comes In

"DIE FLEDERMAUS" — J. STRAUSS, JR.

*Plot of the Operetta*

OF THE merry, but involved proceedings, here are the main elements. Baron Eisenstein tells his beautiful wife, Rosalinde, that he must leave her to spend eight days in jail as the price of insulting an official. However, he approaches jail by a detour to a masquerade ball, on the invitation of his friend, Falke. Soon after he leaves, his wife is visited by a persistent former flame, Alfred, who flirts with her and invites himself to supper. A jailer then drops in to arrest the Baron, and assumes Alfred to be his quarry. To avoid compromising Rosalinde, her embarrassing supper guest goes off to jail. Rosalinde, invited by Falke, turns up at the ball disguised as a Hungarian Countess. She catches her husband in a flirtation, which he abandons in favor of her, whom he fails to recognize. She leads him on, then eludes him — making off with his watch as a souvenir. At six o'clock in the morning, the Baron presents himself at the jail. Informed that "the Baron Eisenstein" is already in a cell, he is furious and suspicious as to Alfred's assuming his role. Rosalinde arrives and scolds her husband for his flirtations at the ball — especially with that Hungarian Countess, to whom he had given a watch. In the midst of the strife, Falke drops in. He has contrived all the complications to repay a prank played on him by Eisenstein. The Baron, at a former masquerade, had gotten Falke very tipsy, and left him asleep in a public square. At daybreak Falke had been obliged to make an awkward retreat through a gibing crowd, for he still was wearing his masquerade costume of *a bat*. Now the Baron could laugh off his troubles as a debt made square with The Bat.



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THURSDAY EVENING, MAY 3, at 8:30 o'clock

*Third Program*

\*Washington Post, March . . . . . Sousa

\*Suite from "Peer Gynt" . . . . . Grieg

Morning Mood — Anitra's Dance — In the Hall of the Mountain King

Two Arias for Mezzo-Soprano and Orchestra:

Mon cœur s'ouvre à ta voix, from

"Samson and Delilah" . . . . . Saint-Saëns

Gypsy Dance, from "Carmen" . . . . . Bizet

Soloist: MILDRED MILLER

\*España, Rhapsody . . . . . Chabrier

Overture to "Russlan and Ludmilla" . . . . . Glinka

Two Works for Mezzo-Soprano and Orchestra:

Una voce poco fà, from "The Barber of Seville" . . . . . Rossini

Viennese Medley

Soloist: MILDRED MILLER

\*Capriccio Italien . . . . . Tchaikovsky

Suite from "State Fair" . . . . . Rodgers

Our State Fair — It Might As Well Be Spring —

It's a Grand Night for Singing

\*The Typewriter . . . . . Anderson

\*76 Trombones, from "The Music Man" . . . . . Willson

*Among those present: John Hancock Mutual Life Insurance Company*

100th Anniversary Celebration

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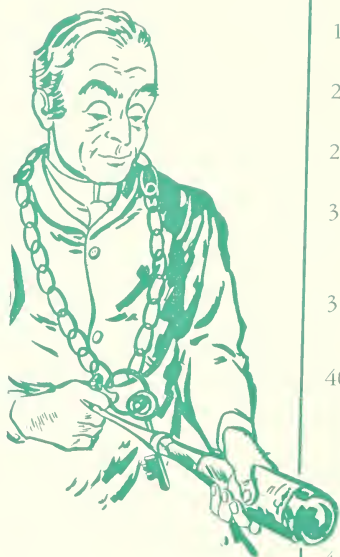
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POPS No.

SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***  
A zesty, pleasantly dry wine
4. ***Pastene Sparkling Burgundy***  
Full, rich, moderately sweet red wine
10. ***Pastene Riesling***  
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***  
A round, medium-dry wine
14. ***Pastene Chablis***  
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***  
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***  
A moderately dry red wine
28. ***Pastene Chianti***  
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***  
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***  
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***  
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary Cocktail Sherry***  
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***  
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***  
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***  
Dry — nutty — fine bouquet
50. ***Pastene Port***  
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine

FRIDAY EVENING, MAY 4, at 8:30 o'clock

*Fourth Program*

\*Rakóczy March . . . . . *Berlioz*

Academic Festival Overture . . . . . *Brahms*

\*Ave Maria . . . . . *Schubert*

Solo Violin: ALFRED KRIPS

\*Bolero . . . . . *Ravel*

Piano Concerto in A minor, Op. 54 . . . . . *Schumann*

I. Allegro affetuoso

II. Intermezzo: Andantino grazioso

III. Allegro vivace

Soloist: DENISE BACON

DANA HALL GLEE CLUB —

NANCY DUCETTE CARREIRO, Director

Glorious Apollo . . . . . *Webb*  
See the Gypsy . . . . . *Kodaly*  
Petites voix . . . . . *Poulenc*  
Geographical Fugue . . . . . *Toch*

Suite from "No Strings" . . . . . *Rodgers*

The Sweetest Sounds — Love Makes the World Go — No Strings

\*Pops Round-Up (see page 20) . . . . . *arr. Hayman*

\*76 Trombones, from "The Music Man" . . . . . *Willson*

*Among those present:* Dana Hall; Delta Kappa Sigma Society;  
Dudley House, Harvard College; Guild of St. John of God

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			<sup>1</sup> / <sub>2</sub>	
			Bot.	Bot.
1	S. S. Pierce Extra Dry Champagne . . . . .	7.00	4.00	
2	Pastene Champagne . . . . .	6.50	3.50	
3	S. S. Pierce California Burgundy . . . . .	7.00	4.00	
4	Pastene Sparkling Burgundy . . . . .	6.00	3.25	
5	Great Western Extra Dry . . . . .	7.00	4.00	
6	*Gancia Asti Spumante . . . . .	7.50		
7	Great Western Sparkling Burgundy . . . . .	7.00	4.00	
8	*Gancia LaCrima Christi . . . . .	8.00		
9	*Ackerman Dry Royal Brut . . . . .	7.50	4.00	
11	*De Luze Sparkling Rosé (Pink) . . . . .	8.00		
82	*Cruse Sparkling Burgundy . . . . .	8.75	4.75	
13	*Bollinger Brut . . . . .	12.00	6.50	
15	*Lancer's Rosé (Pink Portuguese) . . . . .	7.00	4.00	
19	*Clickquot Yellow Label . . . . .	12.00	6.50	
80	*Clickquot White Label (Rich) . . . . .	12.00	6.50	

26	Pastene Burgundy . . . . .	2.75	1.75
39	*De Luze Club Claret . . . . .	3.25	1.75
28	Pastene Chianti . . . . .	2.75	
41	*Beaune Burgundy, Latour . . . . .	4.75	2.50
30	Pastene Red Pinot . . . . .	2.75	
43	*M. & R. Chianti, Red Cap . . . . .	3.50	2.25
32	Pastene Zinfandel . . . . .	2.75	
34	*Brolio Chianti . . . . .	3.75	2.00
36	*Bolla Valpolicella . . . . .	4.00	2.25
38	*Sichel St. Julien . . . . .	5.00	
84	*Cruse Pontet Canet . . . . .	7.00	4.00
81	*Cruse Chateau d'Issan . . . . .	7.00	4.00
85	*Cruse Beaujolais . . . . .	4.25	2.50

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83	*Cruse Rosé . . . . .	3.75	2.00
35	*Tavel Chateau d'Aqueria 1959 . . . . .	3.50	2.00
37	S. S. Pierce Grenache Rosé . . . . .	2.75	

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10	Pastene Riesling . . . . .	2.75	
21	*De Luze, Bordeaux Special Reserve . . . . .	3.00	1.75
12	Pastene Sauterne . . . . .	2.75	1.75
23	*De Luze, Sauternes 1957 . . . . .	4.00	2.50
14	Pastene Chablis . . . . .	2.75	1.75
16	Pastene Rhine Wine . . . . .	2.75	1.75
18	*Sichel Liebfraumilch . . . . .	4.75	2.75
20	*Sichel Zeltingen Riesling . . . . .	5.00	3.00
22	*Bolla Soave . . . . .	3.75	2.00
25	*Latour Pouilly Fuisse 1959 . . . . .	4.25	2.50
24	*Gancia Orvieto . . . . .	3.00	2.00
31	*Langenbach Liebfraumilch Guilden-Krone 1959 . . . . .	4.25	2.50
33	*Langenbach Berncastler Meister-Krone 1959 . . . . .	3.50	
27	*Lorentz, Alsatian Riesling, Vin des Templiers 1959 . . . . .	4.00	
29	*Ackerman, Vouvray 1960 . . . . .	3.50	2.00
87	*Anheuser Bernkastler . . . . .	6.00	3.25
86	*Anheuser Liebfraumilch . . . . .	5.00	3.00
88	*Cruse Chablis . . . . .	6.00	3.25

## S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes . . . . .	2.75	1.50
47	Gold Coast Red Burgundy . . . . .	2.75	
49	Gold Coast Red Port . . . . .	2.75	
51	Gold Coast White Port . . . . .	2.75	
53	Gold Coast Sherry . . . . .	2.75	
55	Gold Coast Muscatel . . . . .	2.75	

## SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry . . . . .	2.75	
42	Pastene Anniversary Cocktail Sherry . . . . .	2.75	
44	Pastene Anniversary Tawny Port . . . . .	2.75	
46	Pastene Anniversary Ruby Port . . . . .	2.75	
48	Pastene Pale Dry Sherry . . . . .	2.50	1.50
50	Pastene Port . . . . .	2.50	1.50
52	Pastene Muscatel . . . . .	2.50	1.50
54	Pastene Flame Tokay . . . . .	2.50	

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BEER AND ALE LISTED ON PAGE 17

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*Wine List on Page 13*

*Beer and Ale on Page 17*

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Its date is 1917, and it is interesting to note that of established Pops favorites, the "Classical Symphony," was also composed in this youthful period.

### RALPH VOTAPEK

Auditioning the then nineteen-year-old musician in Milwaukee, Arthur Fiedler was so impressed that he promptly invited him to be soloist in a concert he was to conduct there. Votapek performed so well in the Second Piano Concerto of Saint-Saëns, that the conductor invited him to play the same work at the Pops in 1958. Pleased again, Mr. Fiedler re-engaged him for the opening program of the ensuing 30th anniversary season of the Esplanade Concerts. These appearances paved the way for engagements with other major orchestras.

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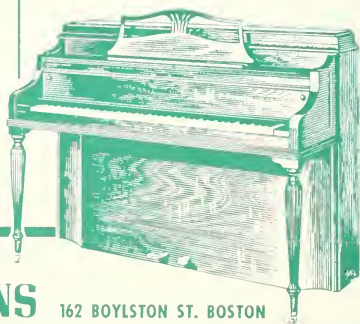
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\*Overture to "Die Fledermaus" . . . . . Strauss

\*Ave Maria . . . . . Schubert

Solo Violin: ALFRED KRIPS

\*Irish Suite . . . . . Anderson

Irish Washerwoman — Minstrel Boy — Rakes of Mallow

Piano Concerto No. 3, in C major, Op. 26 . . . . . Prokofiev

- I. Andante; Allegro
- II. Theme and Variations
- III. Allegro ma non troppo

Soloist: RALPH VOTAPEK

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Malagueña . . . . . Lecuona

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\*Pops Round-Up (see page 20) . . . . . arr. Hayman

\*Look Sharp — Be Sharp . . . . . Merrick-Bennett

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Overture to "Rienzi" . . . . . *Wagner*  
Conducted by JOHN CORLEY

- Piano Concerto No. 3, in C major, Op. 26 . . . . . *Prokofiev*  
I. Andante; Allegro  
II. Theme and Variations  
III. Allegro ma non troppo  
Soloist: RALPH VOTAPEK

- M.I.T. GLEE CLUB — KLAUS LIEPMANN, Director  
CHARLES C. GERHEIN, Jr., '62, Accompanist  
Nachtgesang im Walde . . . . . *Schubert*  
Tarantella . . . . . *Thompson*  
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Arise, Ye Sons of M.I.T. . . . . *Wilbur, '26*

- Selection from "Camelot" . . . . . *Loewe*  
I Wonder What the King Is Doing Tonight — Parade —  
The Simple Joys of Maidenhood — Camelot — If Ever I  
Would Leave You — Fie on Goodness — How to Handle  
a Woman — The Lusty Month of May — Guinevere

- Never on Sunday . . . . . *Hadjidakis*  
\*Look Sharp — Be Sharp . . . . . *Merrick-Bennett*

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### SLAVONIC DANCE — DVORÁK (1841–1904).

In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his *Hungarian Dances* for piano, four hands, published an album of eight Slavonic Dances.

In this music he idealized such characteristic Slavonic dance movements as the wild Bohemian “furiant,” the “skocná,” or reel, and the “sousedská,” or slow waltz. In the furiant, used in weddings, and also in other festivities, the peasants stamp out a three-four rhythm, but alternately accentuate the first and third beat, then the second beat.

### BALLET MUSIC FROM “FAUST” — GOUNOD (1818–1893).

For the occupation of the corps de ballet of the Paris Opera and the delectation of its admirers, Gounod expanded his opera with this episode, ten years after “Faust” had been introduced at the Théâtre Lyrique.

Here is the plot of the ballet: By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, and Phryne, with female retainers. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All this is suddenly superseded by a vision of Marguerite with a red mark around her throat as if to guide the headsmen’s axe.

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Overture to "The Barber of Seville" . . . . . *Rossini*  
Largo, from the "New World" Symphony . . . . . *Dvořák*  
\*Malambo, Final Dance from "Estancia" . . . . . *Ginastera*

- Piano Concerto No. 3, in C major, Op. 26 . . . . . *Prokofiev*  
I. Andante; Allegro  
II. Theme and Variations  
III. Allegro ma non troppo

Soloist: RALPH VOTAPEK

HARVARD BUSINESS SCHOOL TYCOONS —  
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- Heart of My Heart . . . . . *Ryan*  
Little Innocent Lamb . . . . . *Spiritual*  
Lida Rose . . . . . *Willson*  
Princess Papuli

- \*Selection from "West Side Story" . . . . . *Bernstein*  
I Feel Pretty — Maria — Something's Coming — Tonight —  
One Hand, One Heart — Cool — A-mer-i-ca  
\*The Typewriter . . . . . *Anderson*  
Mack the Knife, from "The Three-Penny Opera" . . . . . *Weill*

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## SAMSON AND DELILAH — SAINT-SAËNS (1835–1921)

**I**NTEDED as an opera, this work has had many performances as an oratorio, although the Biblical foundations of the story have been richly garnished with operatic love-making.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skillful instrumentation of Saint-Saëns.

## ITALIAN CAPRICE — TCHAIKOVSKY (1840–1893)

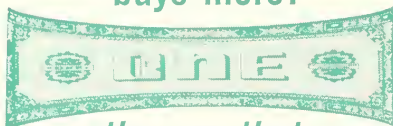
The composer considered this Caprice, “apart from its musical worth, one of my most effective orchestral works.”

It was begun during the composer’s stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.



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At the New England Conservatory she was a voice pupil of the late Marie Sundelius. She is a native of Cleveland.

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## AVE MARIA - SCHUBERT (1797-1828).

On this song, Schubert commented in a letter to his father and step-mother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake," in which it constitutes the whole of Canto XXIX. As Ellen Douglas and her father prepare to rest in their mountain retreat, the lass prays to the Virgin, "Safe may we sleep beneath thy care." In the distance, the breeze carries to Rhoderick Dhu a harp-accompanied voice, "'Tis Ellen, or an angel, sings." Schubert received a hundred dollars for the seven songs, and considered this a windfall of wealth.

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

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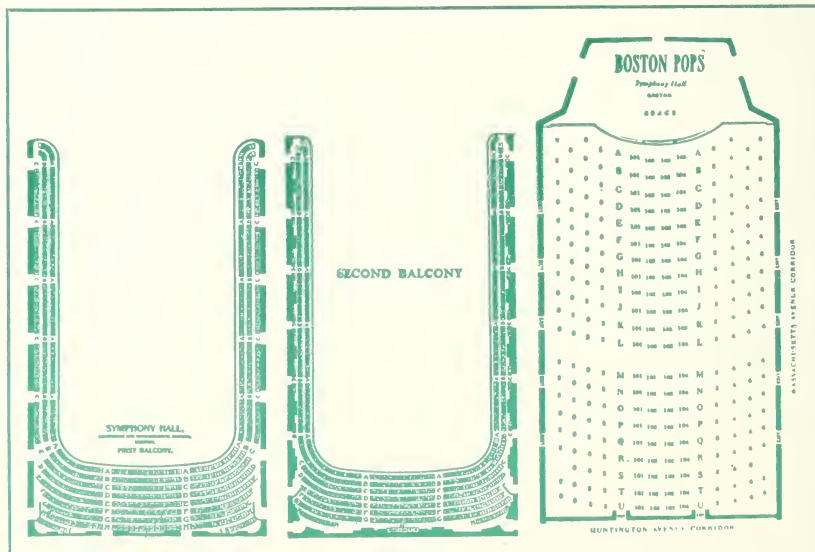
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This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song, and Gaudeamus Igitur.*

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs – after opening in a suitably decorous manner.





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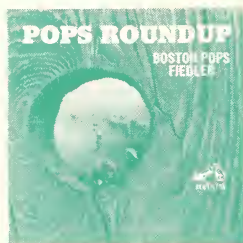
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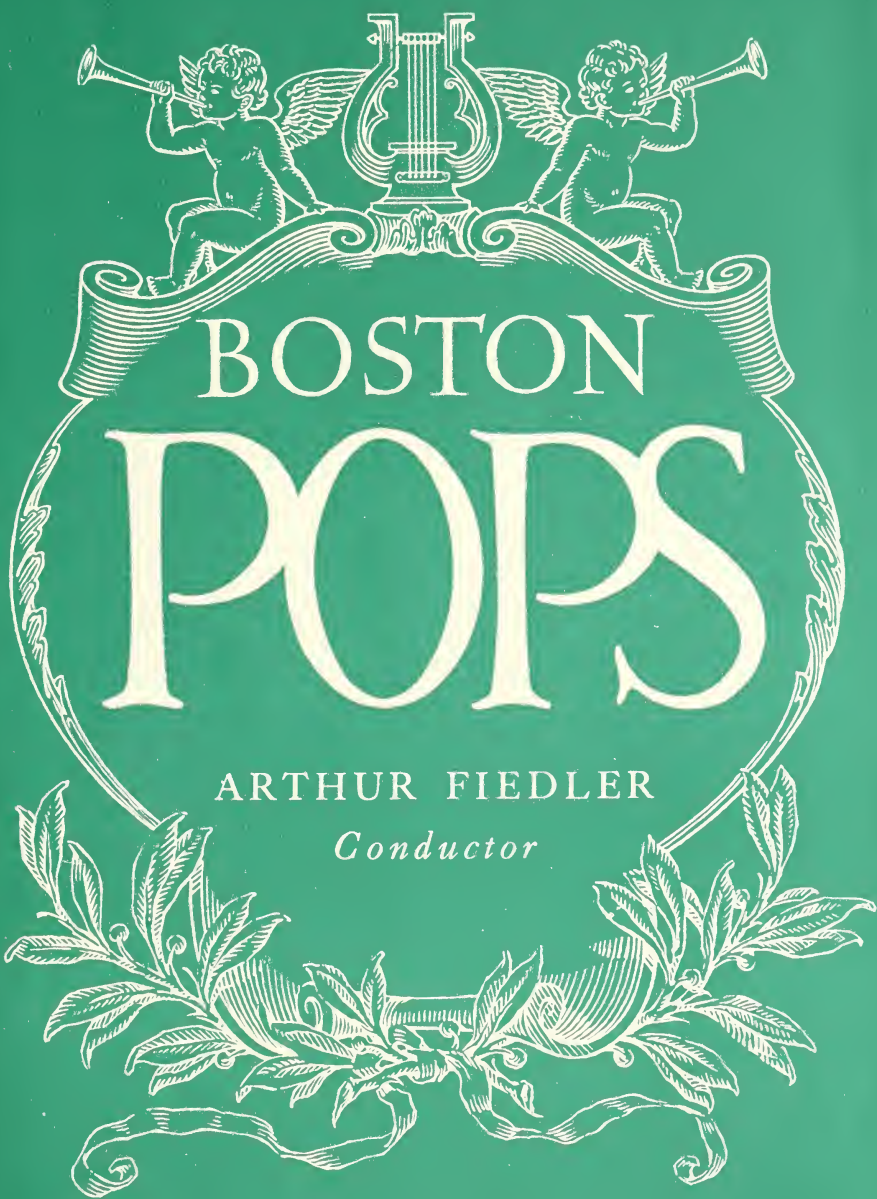
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SEVENTY-SEVENTH SEASON  
1962

# *Boston Pops Orchestra*

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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(SEVENTY-SEVENTH SEASON, 1962)

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George Zazofsky  
Rolland Tapley  
Joseph Silverstein  
Vladimir Resnikoff  
Harry Dickson  
Gottfried Wilfinger  
Einar Hansen  
Roger Shermont  
Herman Silberman  
Minot Beale  
Joseph Leibovici  
Stanley Benson  
Leo Panasevich  
Sheldon Rotenberg  
Fredy Ostrovsky  
Noah Bielski

### SECOND VIOLINS

Clarence Knudson  
Pierre Mayer  
Manuel Zung  
Samuel Diamond  
William Marshall  
Leonard Moss  
William Waterhouse  
Alfred Schneider  
Victor Manusevitch  
Laszlo Nagy  
Ayrton Pinto  
Michel Sasson  
Lloyd Stonestreet  
Julius Schulman  
Raymond Sird  
Gerald Gelbloom

### VIOLAS

Jean Cauhapé  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Robert Karol  
Reuben Green  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo

### CELLOS

Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Jacobus Langendoen  
Bernard Parronchi  
Richard Kapuscinski  
Robert Ripley  
Winifred Winograd  
Louis Berger  
John Sant Ambrogio

### BASSES

Henry Freeman  
Henry Portnoi  
Irving Frankel  
Henri Girard  
John Barwicki  
Leslie Martin  
Gaston Dufresne

### FLUTES

James Pappoutsakis  
Phillip Kaplan

### PICCOLO

George Madsen

### OBOES

John Holmes  
Jean de Vergie

### ENGLISH HORN

Joseph Lukatsky

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Pasquale Cardillo  
Manuel Valerio

### BASS CLARINET

Rosario Mazzeo

### BASSOONS

Ernst Panenka  
Matthew Ruggiero

### CONTRA BASSOON

Richard Plaster

### HORNS

Harold Meek  
Charles Yancich  
Harry Shapiro  
Osbourne McConathy  
Paul Keaney

### TRUMPETS

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Robert Mogilnicki  
André Come  
Gerard Goguen

### TROMBONES

Josef Orosz  
William Moyer  
Kauko Kahila

### TUBA

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# *The Boston Pops*

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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# THE BERKSHIRE FESTIVAL PROGRAMS - 1962

## BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*  
IN THE MUSIC SHED AT TANGLEWOOD

Friday and Saturday Evenings at 8; Sundays at 2:30

### *Series*

- 1 — BACH — July 6: Brandenburg Concerto 3, Concerto for Two Pianos in C (VRONSKY, BABIN), Suites 2 and 4, Jauchzet Gott (BEARDSLEE, VOISIN); July 7: Brandenburg Concertos 2 and 6, Piano Concerto in D minor (FOSS), Suite 3; July 8: Ricercare, Concertos — Brandenburg 5 and D minor for Oboe and Violin (GOMBERG, SILVERSTEIN), Trauer Ode.
- 2 — MOZART — July 13: Serenade for 13 winds, Piano Concerto in C, K.503 (FRANK), "Prague" Symphony; July 14: String Divertimento, K.136, Sinfonia Concertante (POSSELT, dePASQUALE), Musical Joke, Symphony in E-flat, K.543; July 15: Eine kleine Nachtmusik, Two-Piano Concerto (VRONSKY, BABIN), Suite — "Les Petits Riens," Symphony in G minor, K.550.
- 3 — MOZART — July 20: Masonic Funeral Music, "Paris" Symphony, Violin Concerto No. 5 (SILVERSTEIN), Sinfonia Concertante, K.297b; July 21: "Linz" Symphony, Piano Concerto, K.482 (CROCHET), "Jupiter" Symphony; July 22: "Haffner" Symphony, Requiem.
- 4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.
- 5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).
- 6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.
- 7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (dePASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISROMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).
- 8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

Tickets at the Festival Office, Symphony Hall, Boston, Mass., CO 6-1492



## SECOND WEEK

SMITH NIGHT  
TUESDAY EVENING, MAY 8, at 8:30 o'clock

### *Eighth Program*

- \*Pomp and Circumstance . . . . . Elgar
- \*Overture to "Oberon" . . . . . Weber
- \*Clair de Lune . . . . . Debussy
- \*Emperor Waltzes . . . . . Strauss

Piano Concerto No. 3, in C major, Op. 26 . . . . Prokofiev

- I. Andante; Allegro
- II. Theme and Variations
- III. Allegro ma non troppo

Soloist: RALPH VOTAPEK

- \*Finlandia, Tone Poem . . . . . Sibelius

Selection from "Kiss Me Kate" . . . . . Porter

Another Op'nin', Another Show — Wunderbar —  
So In Love — Always True to You in My Fashion

- \*Jalousie, Gypsy Tango . . . . . Gade

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Soprano Soloist

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# Program Notes

By LANING HUMPHREY

## POMP AND CIRCUMSTANCE — ELGAR (1857-1934)

Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

"Farewell the neighing steed and the shrill trump,  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner, and all quality,  
Pride, pomp and circumstance of glorious war!"

## OVERTURE TO "OBERON" — WEBER.

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

## CLAIR DE LUNE — DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

---

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and the  
BOSTON "POPS"  
ORCHESTRA



PIANOS — ORGANS

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---

WEDNESDAY EVENING, MAY 9, at 8:30 o'clock

### *Ninth Program*

- \*Procession of the Sardar,  
from "Caucasian Sketches" . . . . . *Ippolitov-Ivanov*  
Overture to "Pique Dame" . . . . . *Suppé*  
Horn Concerto in E-flat, K. 447 (Third Movement) . . *Mozart*  
Soloist: HAROLD MEEK  
\*Waltzes from "Der Rosenkavalier" . . . . . *R. Strauss*

Piano Concerto in A minor, Op. 54  
(First movement) . . . . . *Schumann*  
Soloist: DONALD STEELE

Scherzo, from Symphony No. 6, "Pathétique" . . *Tchaikovsky*

UNIVERSITY OF NEW HAMPSHIRE CONCERT CHOIR —

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Let Their Celestial Concerts All Unite.

from "Samson" . . . . . *Handel*

Abandoned Acres . . . . . *Manton*

Summer Evening . . . . . *Manton*

Hey, Look Me Over, from "Wildcat" . . . . . *Coleman*

College Medley of University of New Hampshire Songs

- \*Selection from "West Side Story" . . . . . *Bernstein*  
I Feel Pretty — Maria — Something's Coming — Tonight —  
One Hand, One Heart — Cool — A-mer-i-ca

Theme from "The Apartment" . . . . . *Williams*

Mack the Knife, from "The Three-Penny Opera" . . . *Weill*

*Among those present:* American Institute of Electrical Engineers; Mount Ida Junior College; University of New Hampshire; Student Nurses Association of Massachusetts, District 5; Massachusetts College of Pharmacy, Kappa Psi

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"KISS ME, KATE" — COLE PORTER.

THE title is a direct quotation from Shakespeare's boisterous comedy, "The Taming of the Shrew," from which this popular show of stage and screen was devised. Its ingenious book is by Sam and Bella Spewack, its lyrics as well as music, by Cole Porter.

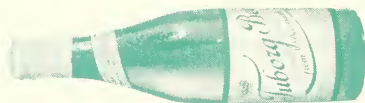
In the show, a dramatic company is working on a production of "The Taming of the Shrew." The stars are Fred Graham and his recently divorced wife, Lily. Their temperaments correspond pretty closely to those of the shrewish Katharina, and her tempestuous, masterful, and termagant-taming wooer, Petruchio. Completely exhausting Katharina's tricks of temperament, Petruchio converts her into a loving wife who delivers a remarkable speech on the duties of wives. Whereupon Petruchio exclaims, "Why, there's a wench! Come on and kiss me, Kate!" Our musical comedy ends with Petruchio-Fred winning back the love of Katharina-Lily.

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THURSDAY EVENING, MAY 10, at 8:30 o'clock

---

*Tenth Program*

Valdres March . . . . . *Hanssen*

Suite for Orchestra . . . . . *Rameau-Mottl*

Menuet from "Platée" — Musette from "Fêtes d'Hébé" —  
Tambourin from "Fêtes d'Hébé"

\*None but the Lonely Heart . . . . . *Tchaikovsky*

\*Overture to "Orpheus in Hades" . . . . . *Offenbach*

---

Violoncello Concerto No. 1, in A minor, Op. 33 . *Saint-Saëns*  
Soloist: MARTIN HOHERMAN

\*Capriccio Italien . . . . . *Tchaikovsky*

---

\*Selection from "West Side Story" . . . . . *Bernstein*  
I Feel Pretty — Maria — Something's Coming — Tonight —  
One Hand, One Heart — Cool — A-mer-i-ca

\*Fiddle-Faddle . . . . . *Anderson*

Exeter-Andover Medley . . . . . *arr. Bodge*  
Exeter March — Non Sibi — Phillips Hymn — Royal Blue March

---

*Among those present:* Friends of Peter Bent Brigham Hospital;  
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L. G. Balfour Company; State College at Boston, Junior Class

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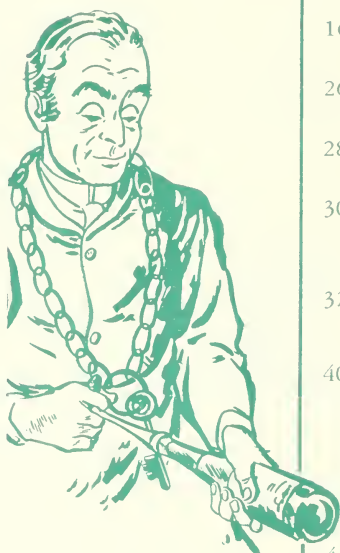
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Light, refreshing — with a slight fruity taste
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A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***  
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***  
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary Cocktail Sherry***  
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***  
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***  
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***  
Dry — nutty — fine bouquet
50. ***Pastene Port***  
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine



FRIDAY EVENING, MAY 11, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

---

*Eleventh Program*

Prelude to "Carmen" . . . . . Bizet

Overture, "Roman Carnival" . . . . . Berlioz

Waltz, from "Serenade for Strings" . . . . . Tchaikovsky

\*Dance of the Hours, from "La Gioconda" . . . . . Ponchielli

---

Piano Concerto in A minor, Op. 16 . . . . . Grieg

I. Allegro

II. Adagio

III. Allegro marcato

Soloist: WILLIAM DALE

---

\*Selection from "My Fair Lady" . . . . . Loewe

Get Me to the Church on Time — Wouldn't It Be Lovely —

I've Grown Accustomed to Her Face — I Could Have Danced

All Night — On the Street Where You Live — The Rain in

Spain — With a Little Bit of Luck

Moon River, from "Breakfast at Tiffany's" . . . . . Mancini

\*Colonel Bogey, March . . . . . Alford

---

*Among those present:* Connecticut College Club of Boston; Friends of the Deaconess Hospital; Bouvé-Boston School; Dunster House, Harvard College; Fall River Grade Teachers' Club; Lesley College

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	Great Western Extra Dry . . . . .	7.00	4.00
	*Gancia Asti Spumante . . . . .	7.50	
7	Great Western Sparkling		
	Burgundy . . . . .	7.00	4.00
3	*Gancia Lacrima Christi . . . . .	8.00	
9	*Ackerman Dry Royal Brut . . . . .	7.50	4.00
1	*De Luze Sparkling Rosé (Pink) . . . . .	8.00	
2	*Cruse Sparkling Burgundy . . . . .	8.75	4.75
3	*Bollinger Brut . . . . .	12.00	6.50
5	Lancer's Rosé		
	(Pink Portuguese) . . . . .	7.00	4.00
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BEER AND ALE LISTED ON PAGE 17

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*Wine List on Page 13*

*Beer and Ale on Page 17*



## EMPEROR WALTZES — JOHANN STRAUSS, JR.

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## THIRD PIANO CONCERTO — PROKOFIEV (1891-1953)

Brilliance and gaiety mark this concerto, which according to the European critic, Alan Frank, contains the best music and the best piano part of Prokofiev's five piano concerti. Much of its popularity derives from the strong theme of the second movement.

Its date is 1917, and it is interesting to note that of established Pops favorites, the "Classical Symphony," was also composed in this youthful period.

## RALPH VOTAPEK

Auditioning the then nineteen-year-old musician in Milwaukee, Arthur Fiedler was so impressed that he promptly invited him to be soloist in a concert he was to conduct there. Votapek performed so well in the Second Piano Concerto of Saint-Saëns, that the conductor invited him to play the same work at the Pops in 1958. Pleased again, Mr. Fiedler re-engaged him for the opening program of the ensuing 30th anniversary season of the Esplanade Concerts. These appearances paved the way for engagements with other major orchestras.

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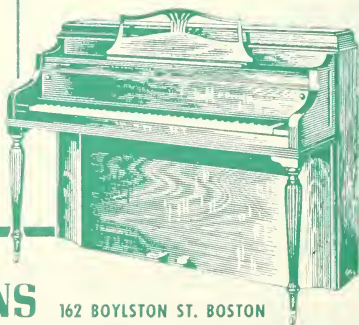
1. Introduction;
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3. Maverick;
4. The Rebel;
5. Bat Masterson;
6. Gunsmoke;
7. Wagon Train;
8. Wyatt Earp;
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Suite from "The Water Music" . . . . . *Handel-Harty*  
Allegro — Air — Allegro deciso

\*Barcarolle, from "Tales of Hoffman" . . . . . *Offenbach*

Prelude to "The Mastersingers of Nuremberg" . . . . . *Wagner*

Violoncello Concerto No. 1, in A minor, Op. 33 . . . . . *Saint-Saëns*  
Soloist: MARTIN HOHERMAN

\*Capriccio Italien . . . . . *Tchaikovsky*

\*Selection from "West Side Story" . . . . . *Bernstein*  
I Feel Pretty — Maria — Something's Coming — Tonight —  
One Hand, One Heart — Cool — A-mer-i-ca

\*Moonglow and Theme from "Picnic" . . . . . *arr. Hayman*

\*Strike Up the Band . . . . . *Gershwin-Green*  
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## FRANZ VON SUPPÉ (1820-1895)

A flute player at 11, student of harmony at 13, composer of a mass at 15, Suppé a little later had intentions of becoming either a professor of Italian or a physician. Instead, he plunged into music and became a conductor.

Among his conducting posts was a term, starting about 1862, at the Theater an der Wien, which had seen the birth of Mozart's "Magic Flute" (1791), Beethoven's "Fidelio" (1805) and Schubert's "Magic Harp" (1820).

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*Thirteenth Program*

\*Wedding March, from "Le Coq d'or" . . . *Rimsky-Korsakoff*

\*Overture to "The Beautiful Galatea" . . . . . *Suppé*

\*Ave Maria . . . . . *Schubert*

Solo Violin: ALFRED KRIPS

\*Tales from the Vienna Woods, Waltzes . . . . . *Strauss*

---

\*The Sorcerer's Apprentice . . . . . *Dukas*

\*Rhapsody in Blue, for Piano and Orchestra . . . *Gershwin*

Soloist: LEO LITWIN

---

Selection from "The Sound of Music" . . . . . *Rodgers*

The Sound of Music—How Can Love Survive—The Lonely  
Goatherd—My Favorite Things—Sixteen Going on Seventeen—  
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary  
Couple—No Way to Stop it—Maria—Climb Every Mountain

\*Pop Goes the Weasel . . . . . *arr. Cailliet*

\*76 Trombones, from "The Music Man" . . . . . *Willson*

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### HAROLD MEEK

A member of the Boston Symphony Orchestra's horn section since 1943, he previously had been principal horn in the Rochester Philharmonic. For three years he taught theory and orchestration on the faculty of Shurtleff College, at Alton, Ill., and was conductor of its orchestra and band. He is author of a textbook on French horn technique.

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HARRY ELLIS DICKSON Conducting

### *Fourteenth Program*

\*Rakóczy March . . . . . *Berlioz*

\*Overture to "Die Fledermaus" . . . . . *Strauss*

Andante Cantabile, from String Quartet

No. 1, Op. 11 . . . . . *Tchaikovsky*

\*Irish Suite . . . . . *Anderson*

Wearing of the Green — Last Rose of Summer — Rakes of Mallow

Violoncello Concerto No. 1, in A minor, Op. 33 . *Saint-Saëns*

Soloist: MARTIN HOHERMAN

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Battle Hymn of the Republic . . . . . *Steffe*

For Boston

Alma Mater

\*Selection from "Carousel" . . . . . *Rodgers*

What's the Use of Wond'rin'? — Waltz — If I Loved You —

June Is Bustin' Out All Over

\*La Virgen de la Macarena (The Brave Bulls) . . *Monterde*

Solo Trumpet: ARMANDO GHITALLA

\*Look Sharp — Be Sharp . . . . . *Merrick-Bennett*

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## IRISH SUITE — LEROY ANDERSON

(Commissioned by The Eire Society of Boston.)

The tunes were drawn by Anderson from the "Irish Melodies" of Tom Moore, who wrote new words for the airs in the Bunting Collection.

Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers.

Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "The Groves of Blarney," "The Last Rose of Summer."

Beethoven wrote accompaniments for these two airs, for another publisher.

Moore became poet of the "Irish Melodies" when the Dublin music dealer, William Power, decided to imitate with Irish songs what was being done at the time by George Thomson, the Edinburgh folklorist, in publishing old Scottish tunes with new words by Robert Burns.



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## BALLET SUITE — RAMEAU—MOTTL

One of the most original of France's musical geniuses, Jean Philippe Rameau, first famous as an organist, opened his career as a composer of opera at the age of fifty. He produced "Les Fêtes d'Hébé" in 1739, six years later, and "Platée" ten years after that. From them several dances have been grouped here in suite form and arranged for modern orchestra by Felix Mottl, eminent Viennese conductor of Wagner, arranger and editor, who died in Munich in 1911.

One of the dances takes its name, "musette," from a small French form of the bagpipe, the reedy tone and drone-bass of which the music mimics.

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## VIOLONCELLO CONCERTO No. 1, IN A MINOR — SAINT-SAËNS

Here Saint-Saëns emulates his friend Liszt in fusing the concerto into one continuous movement.

## PIANO CONCERTO IN A MINOR — SCHUMANN.

Originally the composer thought only of writing a piano solo for his virtuoso bride of a year, the former Clara Wieck. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

## MARTIN HOHERMAN

Previously heard in solo appearance with the Pops, he now is principal cellist. A member of the Boston Symphony Orchestra since 1953, he had played in the Warsaw Philharmonic and Radio Orchestras until 1939, then served in the British Army during World War II.

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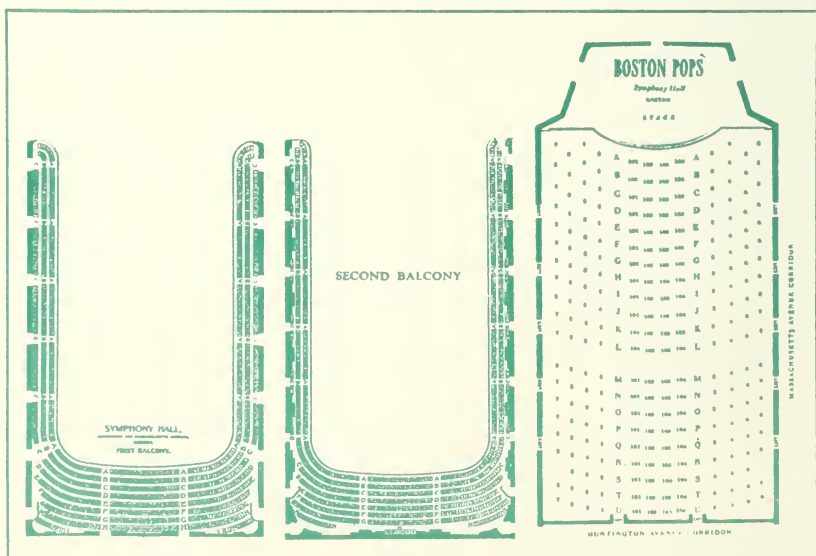
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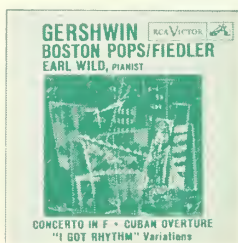
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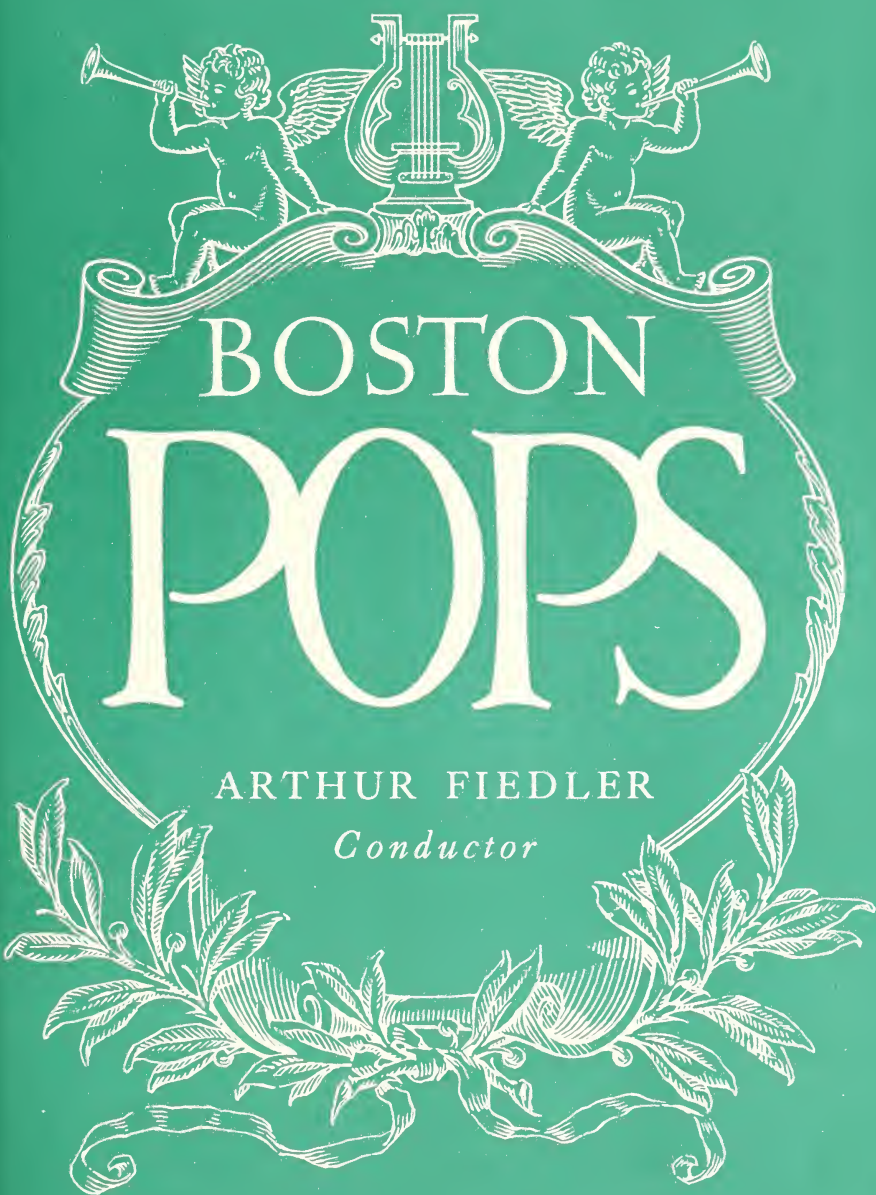
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SEVENTY-SEVENTH SEASON

1962

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ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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(SEVENTY-SEVENTH SEASON, 1962)

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Stanley Benson  
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### SECOND VIOLINS

Clarence Knudson  
Pierre Mayer  
Manuel Zung  
Samuel Diamond  
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Leonard Moss  
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Alfred Schneider  
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Julius Schulman  
Raymond Sird  
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Eugen Lehner  
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George Humphrey  
Jerome Lipson  
Robert Karol  
Reuben Green  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo

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Mischa Nieland  
Karl Zeise  
Jacobus Langendoen  
Bernard Parronchi  
Richard Kapuscinski  
Robert Ripley  
Winifred Winograd  
Louis Berger  
John Sant Ambrogio

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Henry Portnoi  
Irving Frankel  
Henri Girard  
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Leslie Martin  
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Phillip Kaplan

### PICCOLO

George Madsen

### OBOES

John Holmes  
Jean de Vergie

### ENGLISH HORN

Joseph Lukatsky

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ARTHUR FIEDLER, *Conductor*

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# THE BERKSHIRE FESTIVAL PROGRAMS - 1962

## BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

IN THE MUSIC SHED AT TANGLEWOOD

Friday and Saturday Evenings at 8; Sundays at 2:30

### *Series*

- 1 — BACH — July 6: Brandenburg Concerto 3, Concerto for Two Pianos in C (VRONSKY, BABIN), Suites 2 and 4, Jauchzet Gott (BEARDSLEE, VOISIN); July 7: Brandenburg Concertos 2 and 6, Piano Concerto in D minor (FOSS), Suite 3; July 8: Ricercare, Concertos — Brandenburg 5 and D minor for Oboe and Violin (GOMBERG, SILVERSTEIN), Trauer Ode.
- 2 — MOZART — July 13: Serenade for 13 winds, Piano Concerto in C, K.503 (FRANK), "Prague" Symphony; July 14: String Divertimento, K.136, Sinfonia Concertante (POSSELT, DEPASQUALE), Musical Joke, Symphony in E-flat, K.543; July 15: Eine kleine Nachtmusik, Two-Piano Concerto (VRONSKY, BABIN), Suite — "Les Petits Riens," Symphony in G minor, K.550.
- 3 — MOZART — July 20: Masonic Funeral Music, "Paris" Symphony, Violin Concerto No. 5 (SILVERSTEIN), Sinfonia Concertante, K.297b; July 21: "Linz" Symphony, Piano Concerto, K.482 (CROCHET), "Jupiter" Symphony; July 22: "Haffner" Symphony, Requiem.
- 4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.
- 5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).
- 6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.
- 7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISROMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).
- 8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

Tickets at the Festival Office, Symphony Hall, Boston, Mass., CO 6-1492

## THIRD WEEK

TUESDAY EVENING, MAY 15, at 8:30 o'clock

### Fifteenth Program

- \*Triumphal March, from "Aïda" . . . . . Verdi  
 Overture to "La Gazza Ladra" . . . . . Rossini  
 Eri tu, from "The Masked Ball" . . . . . Verdi  
     Baritone: BERNARD BARBEAU  
 Suite from "Carmen" . . . . . Bizet  
     Prelude and Aragonaise — Intermezzo —  
     Dragoons of Alcala — Toreadors

Concertstück for Piano and Orchestra, Op. 79 . . . . . Weber  
     Soloist: LEO LITWIN

- \*Polovetsian Dances, from "Prince Igor" . . . . . Borodin

WHEELOCK COLLEGE GLEE CLUB—LEO COLLINS, Director

JOAN DAVIS, Accompanist

- The Good Little Girl . . . . . Poulenc  
 The Hedgehog . . . . . Poulenc  
 The Rich Old Miser . . . . . Folk Song  
 The Sound of Music . . . . . Rodgers  
 Sam Was a Man . . . . . Persichetti

Selection from "Kiss Me Kate" . . . . . Porter  
     Another Op'nin', Another Show—Wunderbar —  
     So in Love—Always True to You in My Fashion

- \*Pop Goes the Weasel . . . . . arr. Cailliet

- \*76 Trombones, from "The Music Man" . . . . . Willson

*Among those present:* Professional and Business Women's Lodge, Order  
 of the Sons of Italy; Wheelock College; Saint Barnabas Guild for Nurses;  
 Burdett College; Boston School of Business Education

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# Program Notes

By LANING HUMPHREY

OVERTURE TO "LA GAZZA LADRA" (THE THIEVING MAGPIE) — ROSSINI.

Starting with the then revolutionary innovation of opening his overture with two drum rolls, Rossini proceeded to introduce strokes of orchestration and harmonic thinking all the way through his score, which to some of his audiences of 1817 must have seemed not only modern, but ultra-modern.

In scoring this opera, Rossini for the first time let his orchestra assert itself against the previously all-important singers.

ERI TU, FROM "THE MASKED BALL" — VERDI (1813-1901)

Renato delivers to his wife the anguished accusation that she has transferred her affections to his patron. He mourns departed happiness.

BERNARD BARBEAU

He has sung in opera under the direction of Boris Goldovsky, and with Harvard's Lowell House Musical Society. Also he has given recitals in Boston and other American musical centers.

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PIANOS — ORGANS

**BALDWIN**

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WEDNESDAY EVENING, MAY 16, at 8:30 o'clock

### *Sixteenth Program*

- \*Boston Commandery, March . . . . . *Carter*  
\*Overture to "Il Guarany" . . . . . *Gomes*  
Theme from "Exodus" . . . . . *Gold*  
\*Finlandia, Tone Poem . . . . . *Sibelius*  
Conducted by MARIO DiBONAVENTURA

Violin Concerto No. 3, in G major, K. 216 . . . . . *Mozart*  
I. Allegro  
II. Adagio  
III. Rondeau: Allegro  
Soloist: ALFRED KRIPS

REVERE HIGH SCHOOL CHORAL CLUB —  
WILLIAM O. GOSS, JR., Director

VINCENT GENNACO, '62; CAROLYN LUCIANI, '63, Accompanists  
I Believe in God . . . . . *Gardner*  
The Sound of Music, Medley . . . . . *Rodgers*  
The Lost Chord . . . . . *Sullivan*

- \*Pops Round-Up (see page 20) . . . . . arr. *Hayman*  
\*76 Trombones, from "The Music Man" . . . . . *Willson*  
Songs of Dartmouth . . . . . arr. *Anderson*  
Dartmouth's in Town Again — As the Backs Go Tearing By —  
Glory to Dartmouth — D - A - R - T - M - O - U - T - H

*Among those present:* Dartmouth Alumni Association of Boston; Revere  
High School Choral Club; Administrative Employees, Division of  
Employment Security; State College at Salem, Junior Class

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**"IL GUARANY" – GOMES (1836–1896)**

Brought out in Milan at La Scala Theatre, in 1870, this opera of Brazilian-born Antonio Carlos Gomes adhered so closely to Italian opera models that it succeeded throughout Italy after its exceptional opening-night success. In the history of music pertaining to the Americas, it is significant for containing themes from the music of the Amazon Indians.

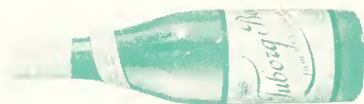
Born in Campinas, Brazil, of Portuguese parents in 1836, Gomes won such fame with his first two operas that the Emperor Dom Pedro II favored him with a high reward, but one not in the interests of developing a distinctive type of Brazilian musical art. The Emperor granted his promising twenty-seven-year-old subject a fund to enable him to study in Milan how to produce good Italian operas!

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THURSDAY EVENING, MAY 17, at 8:30 o'clock  
BOWDOIN NIGHT

*Seventeenth Program*

- Parade of the Charioteers, from "Ben Hur" . . . . . *Rozsa*  
\*Overture to "Il Guarany" . . . . . *Gomes*  
\*Malambo, Final Dance from "Estancia" . . . . . *Ginastera*  
Overture to "Head and Shoulders" . . . . . *Neil Love, '62*  
Arranged and Orchestrated by Phillip T. Young, '40  
Conducted by the Composer

BOWDOIN COLLEGE GLEE CLUB — ROBERT K. BECKWITH, Director

- JAMES GARTH, '64, ROBERT DUNCAN, '62, Accompanists  
Rise, Sons of Bowdoin . . . . . *Sills-Burnett*  
Psalm 98 . . . . . *Dello Joio*  
Media Vita . . . . . *Bruch*  
†Joey, Joey, Joey, from  
"The Most Happy Fella" . . . . . *Loesser*  
Tenor: NEIL LOVE, '62  
In Dat Great Gittin' Up Morning . . . . . *arr. Stenberg, '56*  
Set Down, Servant . . . . . *arr. Shaw*

Tenor: TINGEY SEWALL, '62; Bass: WAYNE HULBERT, '64

- THE MEDDIEBEMPSTERS — JOSEPH GORDON, '63, Director  
Stompin' at the Savoy . . . . . *arr. Stenberg, '56*  
Mood Indigo . . . . . *arr. Graham, '51*  
Yellow Bird . . . . . *arr. Sawyer, '58*  
Medley: This Is the Time of the Evening —  
Danny Boy — Sunshine Girl

- \*Selection from "My Fair Lady" . . . . . *Loewe*  
Get Me to the Church on Time — Wouldn't It Be Lovely —  
I've Grown Accustomed to Her Face — I Could Have Danced  
All Night — On the Street Where You Live — The Rain in  
Spain — With a Little Bit of Luck

- \*Look Sharp — Be Sharp . . . . . *Merrick-Bennett*  
Bowdoin College Medley . . . . . *arr. Bodge*  
Glasses Clinking High — Bowdoin We Sing — Beneath the Pines —  
Forward the White — Bowdoin Beata

Conducted by ROBERT K. BECKWITH

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*Among those present:* Belmont Teachers' Association; Chandler School  
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Atkinson, and Newton, New Hampshire

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Full, rich, moderately sweet red wine
10. ***Pastene Riesling***  
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***  
A round, medium-dry wine
14. ***Pastene Chablis***  
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***  
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***  
A moderately dry red wine
28. ***Pastene Chianti***  
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***  
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***  
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***  
A rich, delightfully sweet Sherry
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44. ***Pastene Anniversary Tawny Port***  
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***  
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***  
Dry — nutty — fine bouquet
50. ***Pastene Port***  
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine

FRIDAY EVENING, MAY 18, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

### *Eighteenth Program*

- \*Knightsbridge March . . . . . *Coates*  
Overture to "Morning, Noon and Night in Vienna" . *Suppé*  
\*Fantasia on "Greensleeves" . . . . . *Vaughan Williams*  
\*Bolero . . . . . *Ravel*  
\*Wine, Woman and Song, Waltzes . . . . . *Strauss*  
\*Romanian Rhapsody No. 1 . . . . . *Enesco*

THE ORPHEAN CLUB OF LASELL JUNIOR COLLEGE—

JAMES H. REMLEY, Conductor

FRANK C. TAYLOR, II, Accompanist

- May Day Carol . . . . . *arr. Taylor*  
Magnificat . . . . . *Remley*  
Tonight, from "West Side Story" . . . . . *Bernstein*  
Flower Drum Song . . . . . *Rodgers*

#### ALMA MATER

Selection from "The Sound of Music" . . . . . *Rodgers*

The Sound of Music—How Can Love Survive—The Lonely  
Goatherd—My Favorite Things—Sixteen Going on Seventeen—  
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary  
Couple—No Way to Stop It—Maria—Climb Every Mountain

- \*Bugler's Holiday . . . . . *Anderson*  
Mack the Knife, from "The Three-Penny Opera" . . *Weill*

*Among those present: Lasell Junior College*

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0 *Clicquot White Label (Rich)	12.00	6.50	

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Port . . . . .	2.75	
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BEER AND ALE LISTED ON PAGE 17

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6¾ oz. . . . .	.89

*Refreshment Service in both Balconies during the two intermissions*

*Wine List on Page 13*

*Beer and Ale on Page 17*

## "FINLANDIA"—SIBELIUS (1865-1957)

Making his first and only visit to America in June, 1914, Sibelius himself conducted this tone-poem in a program devoted to his own works, at the Norfolk (Conn.) Music Festival. He had come in response to the invitation of Carl Stoeckel, who brought fame to Connecticut by presenting summer music festivals on his estate at Norfolk.

## MARIO DI BONAVENTURA

With completion, in the Fall, of the Hopkins Center at Dartmouth, he will become its director of music, and will teach courses in advanced theory and composition in the Dartmouth Music Department.

For the past three seasons he has been music director and conductor of the Fort Lauderdale (Fla.) Symphony Orchestra. He has distinguished himself not only as teacher and conductor, but as violinist, pianist, and composer.

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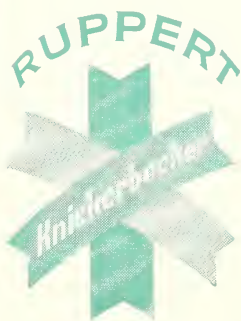
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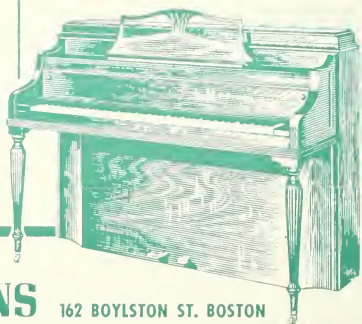
1. Introduction;
2. Bonanza;
3. Maverick;
4. The Rebel;
5. Bat Masterson;
6. Gunsmoke;
7. Wagon Train;
8. Wyatt Earp;
9. Have Gun, Will Travel;
10. Rawhide.

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Polonaise Militaire . . . . . Chopin-Glazunov  
\*Overture to "Il Guarany" . . . . . Gomes  
Panis Angelicus . . . . . Franck  
Voices of Spring, Waltzes . . . . . Strauss

Violin Concerto No. 3, in G major, K. 216 . . . . . Mozart

I. Allegro  
II. Adagio  
III. Rondeau: Allegro

Soloist: ALFRED KRIPS

\*Ride of the Valkyries, from "Die Walküre" . . . . . Wagner

Selection from "The Sound of Music" . . . . . Rodgers

The Sound of Music — How Can Love Survive — The Lonely  
Goatherd — My Favorite Things — Sixteen Going on Seventeen —  
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary  
Couple — No Way to Stop it — Maria — Climb Every Mountain

Moon River, from "Breakfast at Tiffany's" . . . . . Mancini

Mack the Knife, from "The Three-Penny Opera" . . . . . Weill

*Among those present:* Guild of the Infant Saviour; Senior Forum,  
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Women's Club of Grace Church, Providence, Rhode Island;  
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## ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

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Overture, "Pique Dame" . . . . . Suppé  
Pavane . . . . . Ravel  
Voices of Spring, Waltzes . . . . . Strauss

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\*Ballet Music from "Faust" . . . . . Gounod  
Dance of the Nubian Slaves — Mirror Dance — Dance of Phryne

Romeo and Juliet, Overture-Fantasia . . . . . Tchaikovsky

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LACEY SMALLWOOD, '63, Accompanist

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Simple Gifts . . . . . arr. Copland  
Black Is the Color of My True Love's Hair . . . . . arr. Niles  
I Bought Me a Cat . . . . . arr. Copland  
Alma Mater . . . . . Enid Kiernan, '34

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\*Pops Round-Up (see page 20) . . . . . arr. Hayman

\*Kid Stuff . . . . . arr. Hayman

\*76 Trombones, from "The Music Man" . . . . . Willson

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## ALBERTO GINASTERA.

In his native Argentina, where he was born in 1916, Alberto Ginastera is considered to be in the front rank of its younger generation of composers. His basic training was acquired at the Conservatory of Buenos Aires, where he was a pupil of Athos Palma, who had studied in Italy and France. Ginastera was graduated with honors at the age of 22. He continued his studies in the United States in 1943, under a Guggenheim Fellowship.

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*Twenty-first Program*

\*Pomp and Circumstance . . . . . *Elgar*

\*Danze Piemontesi, Op. 31, No. 1 . . . . . *Sinigaglia*

Ave Maria . . . . . *Bach-Gounod*

Solo Violin: ALFRED KRIPS

\*Suite from "Gaité Parisienne" . . . . . *Offenbach*

Overture — Allegro brillante — Polka — Galop —

Valse — March — Can-Can — Finale

Piano Concerto No. 3, in D major, Op. 50 . . . . *Kabalevsky*

I. Allegro molto

II. Andante con moto

III. Presto

(First performance in Boston)

Soloist: BETH FLANAGAN GILLIS

\*1812, Ouverture Solennelle . . . . . *Tchaikovsky*

\*Selection from "West Side Story" . . . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —

One Hand, One Heart — Cool — A-mer-i-ca

Moon River, from "Breakfast at Tiffany's" . . . . *Mancini*

España Cani . . . . . *Gould*

*Among those present:* Catholic College Alumnae Association—

Albertus Magnus, Chestnut Hill, Mount Saint Mary's, Mount

Saint Vincent's, Georgetown Visitation, Manhattanville,

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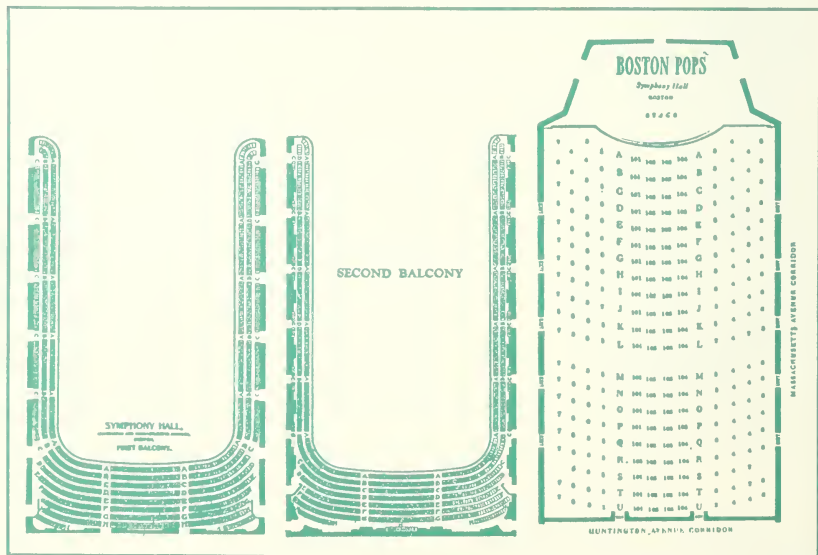
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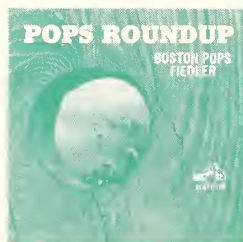
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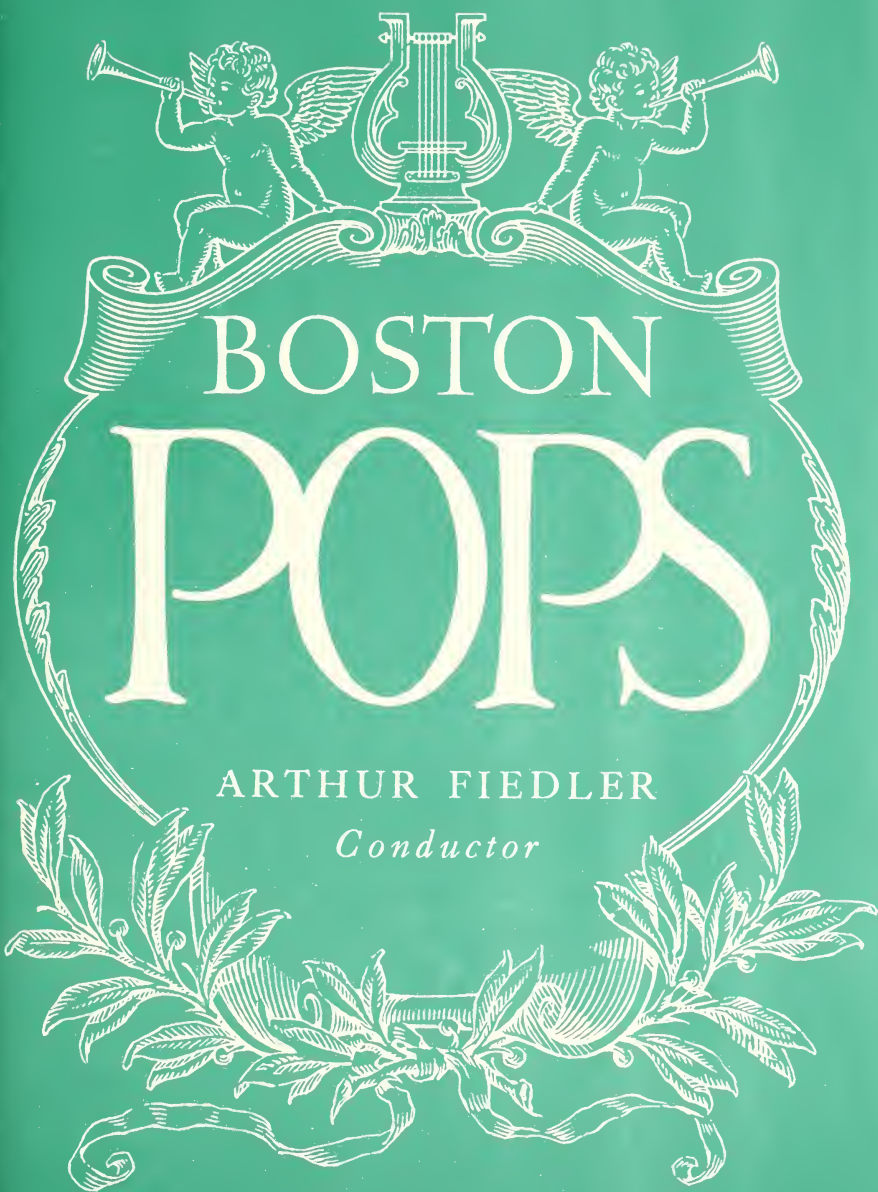
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ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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Manuel Zung  
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# THE BERKSHIRE FESTIVAL PROGRAMS - 1962

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### Series

- 1 — BACH — July 6: Brandenburg Concerto 3, Concerto for Two Pianos in C (VRONSKY, BABIN), Suites 2 and 4, Jauchzet Gott (BEARDSLEE, VOISIN); July 7: Brandenburg Concertos 2 and 6, Piano Concerto in D minor (FOSS), Suite 3; July 8: Ricercare, Concertos — Brandenburg 5 and D minor for Oboe and Violin (GOMBERG, SILVERSTEIN), Trauer Ode.
- 2 — MOZART — July 13: Serenade for 13 winds, Piano Concerto in C, K.503 (FRANK), "Prague" Symphony; July 14: String Divertimento, K.136, Sinfonia Concertante (POSSELT, DEPASQUALE), Musical Joke, Symphony in E-flat, K.543; July 15: Eine kleine Nachtmusik, Two-Piano Concerto (VRONSKY, BABIN), Suite — "Les Petits Riens," Symphony in G minor, K.550.
- 3 — MOZART — July 20: Masonic Funeral Music, "Paris" Symphony, Violin Concerto No. 5 (SILVERSTEIN), Sinfonia Concertante, K.297b; July 21: "Linz" Symphony, Piano Concerto, K.482 (CROCHET), "Jupiter" Symphony; July 22: "Haffner" Symphony, Requiem.
- 4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.
- 5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).
- 6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.
- 7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).
- 8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

Tickets at the Festival Office, Symphony Hall, Boston, Mass., CO 6-1492

## FOURTH WEEK

TUESDAY EVENING, MAY 22, at 8:30 o'clock

### *Twenty-second Program*

- \*Polonaise, from "Eugene Onegin" . . . . . *Tchaikovsky*
- \*Waltzes from "Der Rosenkavalier" . . . . . *R. Strauss*
- Theme from "Exodus" . . . . . *Gold*
- \*Overture to "Il Guarany" . . . . . *Gomes*

Violin Concerto in E minor, Op. 64 . . . . . *Mendelssohn*  
 I. Allegro molto appassionato  
 II. Andante  
 III. Allegro molto vivace

Soloist: JULIUS SCHULMAN

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- The Simmons College Hymn . . . . . *Keller*
- With a Voice of Singing . . . . . *Shaw*
- Deep River . . . . . *American Melody*
- Dance in the Moonlight . . . . . *Rachmaninoff*
- Bridesmaids' Song . . . . . *Branscombe*

- \*Selection from "My Fair Lady" . . . . . *Loewe*  
 Get Me to the Church on Time — Wouldn't It Be Lovely —  
 I've Grown Accustomed to Her Face — I Could Have Danced  
 All Night — On the Street Where You Live — The Rain in  
 Spain — With a Little Bit of Luck

- \*Blue Tango . . . . . *Anderson*
- Wedding Dance . . . . . *Press*

*Among those present: Alumnae Association of Simmons College;  
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# Program Notes

By LANING HUMPHREY

## Rossini Inspired by Visit to Beethoven

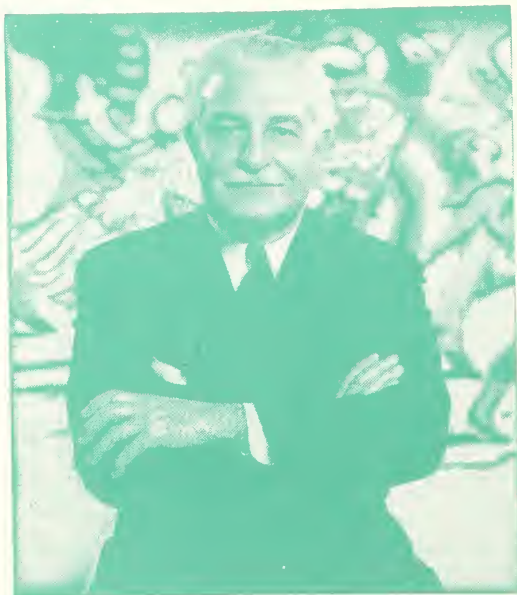
OVERTURE TO "SEMIRAMIDE" — ROSSINI (1792–1868).

ONE of the best of Rossini's overtures, it and the opera it prefaces are of many-sided interest. For one point, it is the first overture in which Rossini interwove themes from the ensuing opera. This is in marked contrast to the manner in which he provided the Overture to "The Barber of Seville." In that case, he simply borrowed his Overture to "Elizabeth, Queen of England" — which already had served as the Overture to his "Aureliano in Palmira."

A visit to Beethoven, who had advised him to stick to comedy, aroused the aspirations of Rossini to show in this opera that he could compose just as seriously as he could in the opposite jocular vein of "The Barber of Seville." He was only partially successful.

"Semiramide" is based on the drama of Voltaire, written in the style of Greek tragedy, and showing how Fate puts an end to the wickedness of Semiramis, legendary Queen of Babylon. The story is akin to that of "Hamlet."

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WEDNESDAY EVENING, MAY 23, at 8:30 o'clock

### *Twenty-third Program*

- Zacatecas, March . . . . . Codina  
\*Overture to "Semiramide" . . . . . Rossini  
\*Malambo, Final Dance from "Estancia" . . . . . Ginastera

#### CAMBRIDGE CABALLEROS DRUM AND BUGLE CORPS —

JOHN TYREE, Conductor

Malagueña — Entrance to the Bull Fight, March — Excerpts  
from España Cani — Sunday in Seville — Valencia — Sombre —  
Tu — Adventures in Paradise — Flamingo

- \*Capriccio Italien . . . . . Tchaikovsky

#### THE BROOKLINE HIGH SCHOOL CONCERT CHOIR —

WILLIAM A. SEYMOUR, Director

CHRISTINE CARR, '63; JOYCE ORRIN, '64, Accompanists

- He Watching Over Israel . . . . . Mendelssohn  
Roots and Leaves . . . . . Williams  
This Old Hammer . . . . . arr. Elret  
I'm Gonna Sing . . . . . Kellermeyer  
Finale, from "The Gondoliers" . . . . . Sullivan

- \*Pops Round-Up (see page 20) . . . . . arr. Hayman  
Moon River, from "Breakfast at Tiffany's" . . . . . Mancini  
\*Triumphal March, from "Aïda" . . . . . Verdi

*Among those present:* Brookline Teachers' Club;  
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### JULIUS SCHULMAN

Before joining the Boston Symphony Orchestra in 1960, he was Concertmaster, first, of the New Orleans Philharmonic-Symphony; then, of the Little Orchestra of New York.

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*Twenty-fourth Program*

- \*Pomp and Circumstance . . . . . Elgar  
\*Overture to "La Belle Hélène" . . . . . Offenbach  
Theme from "Exodus" . . . . . Gold  
\*Waltzes from "Der Rosenkavalier" . . . . . R. Strauss

---

Violin Concerto No. 3, in G major, K. 216 . . . . . Mozart

I. Allegro

II. Adagio

III. Rondeau: Allegro

Soloist: ALFRED KRIPS

- \*España, Rhapsody . . . . . Chabrier

- 
- \*Selection from "West Side Story" . . . . . Bernstein

I Feel Pretty — Maria — Something's Coming — Tonight —  
One Hand, One Heart — Cool — A-mer-i-ca

- \*The Typewriter . . . . . Anderson

- Tiger Rag . . . . . LaRocca

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52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine

FRIDAY EVENING, MAY 25, at 8:30 o'clock

*Twenty-fifth Program*

La Sorella, March . . . . . *Borel-Clerc*

\*Suite from "Le Cid" . . . . . *Massenet*  
Castillane — Aragonaise — Aubade — Navarraise

Là ci darem la mano, from "Don Giovanni" . . . . . *Mozart*  
Soprano: ELLALOU HOYT DIMMOCK  
Baritone: STEPHEN H. DIMMOCK

\*Moto Perpetuo . . . . . *Paganini*

Piano Concerto No. 2 . . . . . *Rachmaninoff*  
I. Moderato  
II. Adagio sostenuto  
III. Allegro scherzando  
Soloist: EARL WILD

\*Selection from "South Pacific" . . . . . *Rodgers*  
I'm Gonna Wash That Man Right outa My Hair —  
Bali H'ai — Happy Talk — Some Enchanted Evening —  
I'm in Love with a Wonderful Guy

\*Serenata . . . . . *Anderson*

\*76 Trombones, from "The Music Man" . . . . . *Willson*

*Among those present:* Beaver Country Day School; Roxbury Latin School;  
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4	Pastene Chablis . . . . .	2.75	1.75	
6	Pastene Rhine Wine . . . . .	2.75	1.75	
8	*Sichel Liebfraumilch . . . . .	4.75	2.75	
0	*Sichel Zeltingen Riesling . . . . .	5.00	3.00	
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4	*Gancia Orvieto . . . . .	3.00	2.00	
1	*Langenbach Liebfraumilch Guilden-Krone 1959 . . . . .	4.25	2.50	
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6	*Anheuser Liebfraumilch . . . . .	5.00	3.00	
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5	Gold Coast Haut Sauternes . . . . .	2.75	1.50	
7	Gold Coast Red Burgundy . . . . .	2.75		
9	Gold Coast Red Port . . . . .	2.75		
1	Gold Coast White Port . . . . .	2.75		
3	Gold Coast Sherry . . . . .	2.75		
5	Gold Coast Muscatel . . . . .	2.75		

## RED WINES

		<i>Bot.</i>	$\frac{1}{2}$ <i>Bot.</i>
26	Pastene Burgundy . . . . .	2.75	1.75
39	*De Luze Club Claret . . . . .	3.25	1.75
28	Pastene Chianti . . . . .	2.75	
41	*Beaune Burgundy, Latour . . . . .	4.75	2.50
30	Pastene Red Pinot . . . . .	2.75	
43	*M. & R. Chianti, Red Cap . . . . .	3.50	2.25
32	Pastene Zinfandel . . . . .	2.75	
34	*Brolio Chianti . . . . .	3.75	2.00
36	*Bolla Valpolicella . . . . .	4.00	2.25
38	*Sichel St. Julien . . . . .	5.00	
84	*Cruse Pontet Canet . . . . .	7.00	4.00
81	*Cruse Chateau d'Issan . . . . .	7.00	4.00
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83	*Cruse Rosé . . . . .	3.75	2.00
35	*Tavel Chateau d'Aqueria 1959 . . . . .	3.50	2.00
37	S. S. Pierce Grenache Rosé . . . . .	2.75	

## SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry . . . . .	2.75	
42	Pastene Anniversary Cocktail Sherry . . . . .	2.75	
44	Pastene Anniversary Tawny Port . . . . .	2.75	
46	Pastene Anniversary Ruby Port . . . . .	2.75	
48	Pastene Pale Dry Sherry . . . . .	2.50	1.50
50	Pastene Port . . . . .	2.50	1.50
52	Pastene Muscatel . . . . .	2.50	1.50
54	Pastene Flame Tokay . . . . .	2.50	

## Bottle Glass

57	*Duff Gordon Amontillado (Dry) . . . . .	4.75	.75
59	*Duff Gordon Generoso (Sweet) . . . . .	4.25	.75
61	*Cossart Gordon Southside Madeira . . . . .	4.25	.75
63	*Cockburn Ruddy Port . . . . .	3.75	.75
89	*Pikina . . . . .	4.75	
90	*Pikina (8.11 oz.) . . . . .	2.00	

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	Claret Lemonade . . . . .	.50	2.50

BEER AND ALE LISTED ON PAGE 17

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Cheese Wafers . . . . .	.10
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Welch's Grape Juice—4 oz. . . . .	.25
Canada Dry Hi-spot Lemon— 12 oz. . . . .	.20

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Iced Coffee or Tea . . . . .	.30

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Extra Large Peanuts—10¼ oz. . . . .	.59
Spanish Peanuts—11 oz. . . . .	.49
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Mixed Nuts (without Peanuts)— 6¾ oz. . . . .	.89

*Refreshment Service in both Balconies during the two intermissions*

*Wine List on Page 13*

*Beer and Ale on Page 17*

## ITALIAN CAPRICE — TCHAIKOVSKY (1840-1893)

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It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

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## ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

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9. Have Gun, Will Travel;
10. Rawhide.

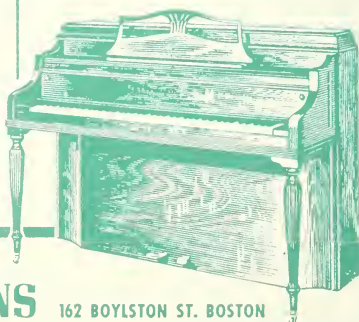
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\*Moto Perpetuo . . . . . *Paganini*

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Concerto in F, for Piano and Orchestra . . . . . *Gershwin*

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- III. Allegro agitato

Soloist: EARL WILD

\*Selection from "My Fair Lady" . . . . . *Loewe*

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I've Grown Accustomed to Her Face — I Could Have Danced  
All Night — On the Street Where You Live — The Rain in  
Spain — With a Little Bit of Luck

\*Serenata . . . . . *Anderson*

\*The Stars and Stripes Forever, March . . . . . *Sousa*

*Among those present:* Friends of the New England Hospital; Massachusetts State Federation of Women's Clubs; Concord, New Hampshire Union School District; Saint Mary's Guild; Workmen's Circle; Business and Professional Women's Club, Central Congregational Church, Providence, R. I.

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- Prelude to "Carmen" . . . . . Bizet  
Overture to "The Bartered Bride" . . . . . Smetana  
\*Clair de lune . . . . . Debussy  
\*Tales from the Vienna Woods, Waltzes . . . . . Strauss

- Scherzo, from "A Midsummer Night's Dream" . . . . . Mendelssohn  
\*Bolero . . . . . Ravel

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PHYLLIS ISAACSON, Guest-Accompanist  
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- Hey, Look Me Over, from "Wildcat" . . . . . Coleman  
Moon River, from "Breakfast at Tiffany's" . . . . . Mancini  
I Enjoy Being a Girl, from "Flower Drum Song" . . . . . Rodgers  
All the Things You Are, from  
    "Very Warm for May" . . . . . Kern  
I Feel Pretty, from "West Side Story" . . . . . Bernstein  
Let There Be Music . . . . . Williams

- Selection from "Camelot" . . . . . Loewe  
I Wonder What the King Is Doing Tonight - Parade -  
The Simple Joys of Maidenhood - Camelot - If Ever I  
Would Leave You - Fie on Goodness - How to Handle  
a Woman - The Lusty Month of May - Guinevere

- \*Kid Stuff . . . . . arr. Hayman  
\*Colonel Bogey, March . . . . . Alford

*Among those present:* Endicott Junior College; Fisher Junior College

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#### ELLALOU HOYT DIMMOCK

An alumna of Connecticut College, this native of Pennsylvania has made her musical career largely in Massachusetts, where she studied with Marie Sundelius and Grace Leslie. She has been soloist with the Handel and Haydn Society, and the Camerata of the Boston Museum of Fine Arts, and elsewhere, and is a member of the quartet of the Union Church, Waban. Also she is on Garland Junior College faculty.

#### STEPHEN DIMMOCK

This bass-baritone, choir soloist of Union Church, Waban, has made numerous solo concert appearances and many in partnership with his wife, Ellalou Dimmock. They have appeared in the Haybarn Concerts at Goddard College in Vermont; at Trinity College, Hartford, and Connecticut College for Women, at New London.

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SUNDAY EVENING, MAY 27, at 8:30 o'clock

*Twenty-eighth Program*

- \*Introduction to Act III, from "Lohengrin" . . . . . Wagner  
\*Unfinished Symphony (First Movement) . . . . . Schubert  
Where Is Your Heart, from "Moulin Rouge" . . . . . Auric  
\*Richard Rodgers Waltzes . . . . . arr. Anderson  
    Lover — Falling in Love with Love — Oh, What a  
    Beautiful Morning — It's a Grand Night for Singing

- Concerto in F, for Piano and Orchestra . . . . . Gershwin  
    I. Allegro  
    II. Adagio; Andante con moto  
    III. Allegro agitato  
        Soloist: EARL WILD

- \*Selection from "West Side Story" . . . . . Bernstein  
    I Feel Pretty — Maria — Something's Coming — Tonight —  
    One Hand, One Heart — Cool — A-mer-i-ca  
\*Two Hearts in 3/4 Time . . . . . Stolz  
\*76 Trombones, from "The Music Man" . . . . . Willson

*Among those present: Women's Aid for Heart Research*

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## SECOND CONCERTO — RACHMANINOFF (1873-1943).

This work marked a triumph over self. After a London fiasco, Rachmaninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor, Nicolai Dahl, a pioneer psychiatrist, convinced him otherwise. With renewed belief of the composer in himself, he produced this masterpiece — dedicated to the doctor.

### EARL WILD

As piano virtuoso he has won fame in recital hall, orchestra stage, radio, TV. He has premiered modern works; recently made first recording of Menotti's Concerto; has played for every U. S. President from Hoover to Kennedy — appearing at the latter's inaugural concert.

## INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM" — MENDELSSOHN (1809-1847)

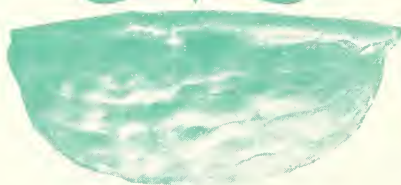
After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history. This was by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

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## CONCERTO IN F — GERSHWIN (1898–1937)

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The success of the “Rhapsody in Blue” in 1924 aroused mixed feelings in Gershwin. The much admired themes were all his, but the skillful orchestration was the work of Ferde Grofé. In the following year Gershwin produced this concerto, orchestrated by himself. He also had the satisfaction of expressing himself within the form of the classical concerto, and thus introducing himself to the musical world as a composer of “serious” or symphonic music. To top these satisfactions, Gershwin had the pleasure of seeing his concerto included by the English conductor, Albert Coates, on his list of “The Fifty Best Musical Compositions of All Time.”

## “UNFINISHED” SYMPHONY — SCHUBERT (1797–1828)

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The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.

## AURIC OF THE FRENCH "SIX"

Georges Auric is one of the Parisian group who, composing with a certain disdain for prevailing musical concepts at the close of World War I, were dubbed "The Six." The others were: Durey, Honegger, Milhaud, Poulenc, Germaine Tailleferre.

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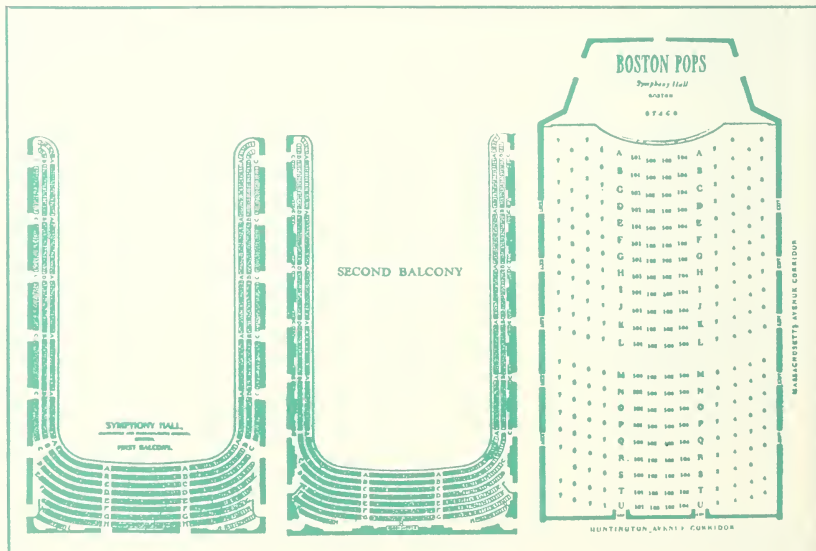
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1962

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HARRY ELLIS DICKSON, *Assistant Conductor*

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Manuel Zung  
Samuel Diamond  
William Marshall  
Leonard Moss  
William Waterhouse  
Alfred Schneider  
Victor Manusevitch  
Laszlo Nagy  
Ayrton Pinto  
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Lloyd Stonestreet  
Julius Schulman  
Raymond Sird  
Gerald Gelbloom

### VIOLAS

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ARTHUR FIEDLER, *Conductor*

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By LANING HUMPHREY

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"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale!" Tchaikovsky wrote to Rimsky-Korsakov. "Nothing like this happens in our country!"

## EARL WILD

As piano virtuoso he has won fame in recital hall, orchestra stage, radio, TV. He has premiered modern works; recently made first recording of Menotti's Concerto; has played for every U. S. President from Hoover to Kennedy — appearing at the latter's inaugural concert.

In the role of conductor, he directed José Ferrer's operatic debut in Puccini's "Gianni Schicchi."

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## FIFTH WEEK

TUESDAY EVENING, MAY 29, at 8:30 o'clock

### *Twenty-ninth Program*

- \*Washington Post, March . . . . . Sousa
- Carnival Overture . . . . . Dvořák
- \*Liebesfreud . . . . . Kreisler
- \*Finlandia, Tone Poem . . . . . Sibelius

- Piano Concerto No. 1, in B-flat minor, Op. 23 . . . Tchaikovsky
- I. Allegro non troppo e molto maestoso
  - II. Andante semplice
  - III. Allegro con fuoco

Soloist: EARL WILD

- \*Selection from "West Side Story" . . . . . Bernstein
  - I Feel Pretty — Maria — Something's Coming — Tonight —
  - One Hand, One Heart — Cool — A-mer-i-ca
- \*Richard Rodgers Waltzes . . . . . arr. Anderson
  - Lover — Falling in Love with Love — Oh, What a
  - Beautiful Morning — It's a Grand Night for Singing
- \*Strike Up the Band . . . . . Gershwin-Green

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### *Thirtieth Program*

\*The Stars and Stripes Forever, March . . . . . *Sousa*

Mein Lebenslauf ist Lieb' und Lust, Waltzes . . . . . *Josef Strauss*

\*Battle Hymn of the Republic . . . . . *Steffe-Gould*

Suite from "Carmen" . . . . . *Bizet*

March of the Smugglers — Toreadors — Gypsy Dance

Piano Concerto No. 1, in B-flat minor, Op. 23 . . . . . *Tchaikovsky*

I. Allegro non troppo e molto maestoso

II. Andante semplice

III. Allegro con fuoco

Soloist: EARL WILD

\*Pops Round-Up (see page 20) . . . . . *arr. Hayman*

The Twist . . . . . *arr. Mason*

Salute to the Armed Forces . . . . . *arr. Bodge*

Halls of Montezuma — Semper Paratus — Wide Blue Yonder — Anchors

Aweigh — The Caissons Go Rolling Along — God Bless America

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## SALVATORE SULLO

A scholarship student at the Royal Conservatory of Naples, he was only 15 when he won the Scarlatti Prize. This was a small grand piano by one of Europe's best makers – Bechstein. After further studies with Alfred Cortot in Paris, he concertized extensively in Europe and the United States. He has made many solo appearances at the Pops and Esplanade Concerts.

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*Thirty-first Program*

- \*Triumphal March, from "Aïda" . . . . . *Verdi*  
Overture to "L'Italiana in Algeri" . . . . . *Rossini*  
\*Barcarolle, from "The Tales of Hoffman" . . . . *Offenbach*  
\*Capriccio Italien . . . . . *Tchaikovsky*

---

Piano Concerto in A minor, Op. 54 . . . . . *Schumann*

- I. Allegro affetuoso  
II. Intermezzo: Andantino grazioso  
III. Allegro vivace

Soloist: SALVATORE SULLO

- 
- \*Dancing through the Years . . . . . *arr. Hayman*  
Cakewalk — Charleston — Tango — Square Dance — Waltz —  
Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance —  
Cha-Cha-Cha — Rock-'n'-Roll

Moon River, from "Breakfast at Tiffany's" . . . . *Mancini*

- \*76 Trombones, from "The Music Man" . . . . . *Willson*

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*Thirty-second Program*

- \*Rakóczy March . . . . . *Berlioz*  
Prelude and Love-death, from "Tristan and Isolde" . . . . . *Wagner*  
Valdres March . . . . . *Hanssen*  
Danse Slave, from "Le Roi malgré lui" . . . . . *Chabrier*

Piano Concerto in E-flat, K. 482 . . . . . *Mozart*

- I. Allegro  
II. Andante  
III. Rondo: Allegro

Soloist: EARL W. GROVES

Selection from "No Strings" . . . . . *Rodgers*

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Never on Sunday . . . . . *Hadjidakis*

España Cani . . . . . *Marquina-Gould*

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84 *Cruse Pontet Canet . . . . .	7.00	4.00	
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BEER AND ALE LISTED ON PAGE 17

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*Wine List on Page 13*

*Beer and Ale on Page 17*



## MEIN LEBENSLUFT IST LIEB' UND LUST—JOSEF STRAUSS

The title of this waltz suite, Op. 263, signifies: "My Life's Course Consists of Love and Gaiety."

Josef Strauss (1827–1870), brother of Johann, Jr., fell little short of equalling him in his own many dance compositions, but was hampered by life-long ill health.

## PIANO CONCERTO IN E-FLAT, K. 482—MOZART (1756–1791)

A rare reception attended the performance of this score when Mozart himself was soloist in one of three subscription concerts he had arranged to improve his finances. The audience demanded an encore of the Andante. Unusual in plan, the concerto seems to alternate between a virtuoso solo part, and serenade-like orchestral episodes.

## EARL W. GROVES

He is Associate Professor of Music at Vassar College. Awarded a Vassar Faculty Fellowship for 1960–61, he attended the Biennial Congress of the International Society for Contemporary Music in Cologne in the summer of 1960, then went on to Vienna, Munich and Salzburg for the music festivals. In Salzburg he also did intensive work at the Mozarteum. During the winter of 1961 he worked on a text for pianists and studied piano in New York.

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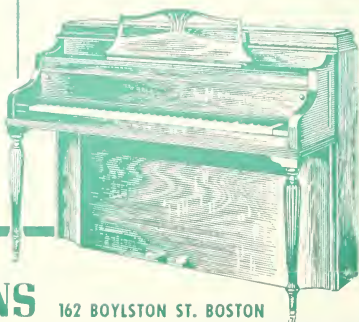
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Chorale, Theme and Variations . . . . . †*Jodrey*

\*Bolero . . . . . *Ravel*

Violin Concerto No. 2, in D minor, Op. 22 . . . *Wieniawski*

- I. Allegro
- II. Romance
- III. Allegro con fuoco

Soloist: †SIDNEY HARTH

Danse Slave, from "Le Roi malgré lui" . . . . *Chabrier*

Selection from "Camelot" . . . . . *Loewe*

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The Simple Joys of Maidenhood — Camelot — If Ever I  
Would Leave You — Fie on Goodness — How to Handle  
a Woman — The Lusty Month of May — Guinevere

\*La Virgen de la Macarena (The Brave Bulls) . . *Monterde*  
Solo Trumpet: ARMANDO GHITALLA

Wedding Dance . . . . . *Press*

† See page 24

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*Thirty-fourth Program*

- La Sorella, March . . . . . Borel-Glerc  
\*Overture to "Light Cavalry" . . . . . Suppé  
\*Liebestraum . . . . . Liszt  
\*Suite from "The Nutcracker" . . . . . Tchaikovsky  
    Marche — Dance of the Sugar Plum Fairy —  
    Trépak — Dance of the Flowers

- 
- Flute Concerto in D major, K. 314 . . . . . Mozart  
    I. Allegro aperto  
    II. Andante ma non troppo  
    III. Allegro  
        Soloist: JAMES PAPPOUTSAKIS

- \*Bolero . . . . . Ravel

- 
- \*Pops Round-Up (see page 20) . . . . . arr. Hayman  
Moon River, from "Breakfast at Tiffany's" . . . . . Mancini  
Russian Sailor's Dance, from "The Red Poppy" . . . . . Glière

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## CHORALÉ AND THEME WITH VARIATIONS — JODREY

This score by David Jodrey, Newton High School '63, was selected by Walter Piston for performance at the concluding Boston Symphony Youth Concerts conducted by Harry Ellis Dickson last March. It is a tribute to the breadth of musical activity at Newton High School under the direction of James H. Remley. Gifted young Jodrey is completing his second year of Theory and Composition with Henry Lasker, instructor of music education courses.

## "G. B. S." AS MUSIC CRITIC

Trenchant music criticism was written by George Bernard Shaw for the London Star, 1888-1889, over the signature of "Corno di Bassetto." On the music of the great Polish violinist he commented:

"Beethoven and Mendelssohn were great composers of music for the violin; but Wieniawski was a great composer of violin music. There is all the difference in the world between the two."

## SIDNEY HARTH

He won the Wieniawski Prize at the International Competition in Warsaw while concertmaster of the Louisville Orchestra. Recently he resigned as concertmaster of the Chicago Symphony for a career as a concert violinist. The day following his Pops appearance, he flies to Puerto Rico to take part in the Casals Festival.

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*Thirty-fifth Program*

- Entrance of the Gladiators . . . . . *Fučík*  
 \*Overture to "Poet and Peasant" . . . . . *Suppé*  
 \*Largo, from "Xerxes" . . . . . *Handel*  
     Solo Violin: ALFRED KRIPS  
 \*The Skaters, Waltzes . . . . . *Waldteufel*  
 \*Warsaw Concerto for Piano and Orchestra . . . . . *Addinsell*  
     Soloist: LEO LITWIN  
 \*Marche Slave . . . . . *Tchaikovsky*  
 \*Song Fest . . . . . *arr. Bodge*  
     Pack Up Your Troubles — Smiles — Till We Meet Again —  
     In the Shade of the Old Apple Tree — My Wild Irish Rose —  
     Take Me Out to the Ball Game — Sweet Adeline — Put on  
     Your Old Gray Bonnet — There Is a Tavern in the Town —  
     Maine Stein Song — Let Me Call You Sweetheart  
 George M. Cohan Medley . . . . . *arr. Bodge*  
     Give My Regards to Broadway — Mary's a Grand Old Name —  
     Nelly Kelly, I Love You — You're a Grand Old Flag — You  
     Remind Me of My Mother — Harrigan — Yankee Doodle Dandy  
 \*Classical Juke Box . . . . . *Anderson*  
 \*Old Timers' Night at the Pops . . . . . *arr. Lake*  
     Ta-Ra-Ra-Boom-De-Ay — The Bowery — The Sidewalks of  
     New York — Sweet Rosie O'Grady — Daisy — The Band Played  
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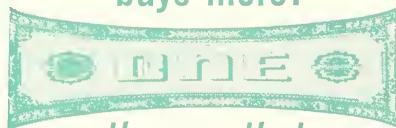
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Principal Flute of the Pops Orchestra, he studied at the New England Conservatory with Georges Laurent, celebrated former Principal of the Boston Symphony Orchestra, which Mr. Pappoutsakis joined in 1937. He was born in Cairo, Egypt, of Greek parents.

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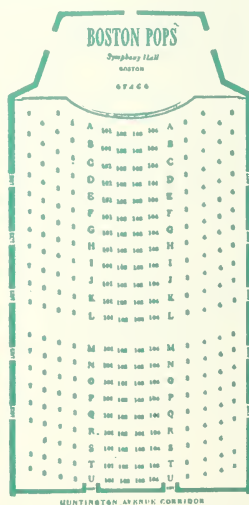
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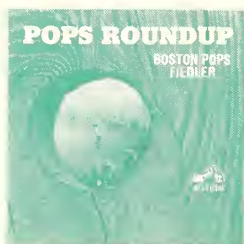
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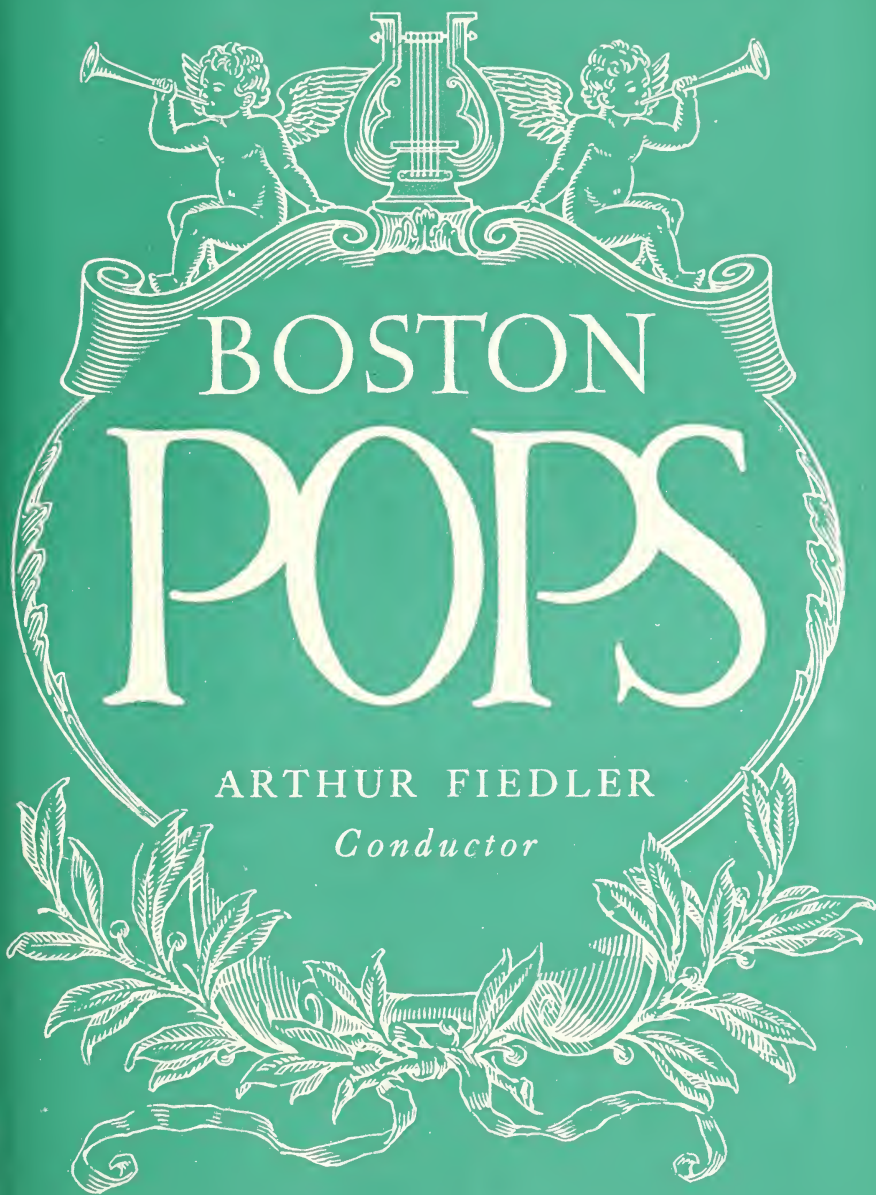
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SEVENTY-SEVENTH SEASON

1962

# *Boston Pops Orchestra*

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

## P E R S O N N E L

(SEVENTY-SEVENTH SEASON, 1962)

### FIRST VIOLINS

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Rolland Tapley  
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Vladimir Resnikoff  
Harry Dickson  
Gottfried Wilfinger  
Einar Hansen  
Roger Shermont  
Herman Silberman  
Minot Beale  
Joseph Leibovici  
Stanley Benson  
Leo Panasevich  
Sheldon Rotenberg  
Fredy Ostrovsky  
Noah Bielski

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Pierre Mayer  
Manuel Zung  
Samuel Diamond  
William Marshall  
Leonard Moss  
William Waterhouse  
Alfred Schneider  
Victor Manusevitch  
Laszlo Nagy  
Ayrton Pinto  
Michel Sasson  
Lloyd Stonestreet  
Julius Schulman  
Raymond Sird  
Gerald Gelbloom

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Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Robert Karol  
Reuben Green  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo

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Mischa Nieland  
Karl Zeise  
Jacobus Langendoen  
Bernard Parronchi  
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Robert Ripley  
Winifred Winograd  
Louis Berger  
John Sant Ambrogio

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Henry Portnoi  
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James Pappoutsakis  
Phillip Kaplan

### PICCOLO

George Madsen

### OBOES

John Holmes  
Jean de Vergie

### ENGLISH HORN

Joseph Lukatsky

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Manuel Valerio

### BASS CLARINET

Rosario Mazzeo

### BASSOONS

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Matthew Ruggiero

### CONTRA BASSOON

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André Come  
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# *The Boston Pops*

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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# Program Notes

By LANING HUMPHREY

## A LITTLE WHO'S WHO ON THE STRAUSSSES.

JOHANN STRAUSS, THE ELDER (1804-1849), is called "The Father of the Waltz." With his partner, Josef Lanner, he pioneered the enlargement of the waltz from a short, repetitive utility piece for dancing, to a varied composition notable for its range of sentimental and orchestral interest. In this he ultimately surpassed Lanner.

He also created a remarkable orchestra which, under his leadership, won great fame in his native Vienna, and throughout Europe on tours.

JOHANN STRAUSS, JUNIOR (1825-1899) surpassed his father in development of the waltz, each of which from his pen became a suite of waltzes, with introduction and coda. His rhythmic subtlety, his adroitness in instrumentation, his variety of expression, early won him the title of "The Waltz King," and he remains its unchallenged possessor. His orchestra and his conducting won him fame equal to or surpassing that of his father in those two respects. In addition, he distinguished himself as a composer of operettas. He conducted 14 concerts in Boston, 4 in New York, in 1872.

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## SIXTH WEEK

MONDAY EVENING, JUNE 4, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

### *Thirty-sixth Program*

\*Radetzky March . . . . . Strauss

\*Overture to "Mignon" . . . . . Thomas

\*Largo al factotum, from "The Barber of Seville" . . . Rossini

Trumpet Solo: ARMANDO GHITALLA

\*Artists' Life, Waltzes . . . . . Strauss

Rhapsody on a Theme of Paganini,  
for Piano and Orchestra . . . . . Rachmaninoff

Soloist: RONALD HODGES

\*Finlandia, Tone Poem . . . . . Sibelius

Selection from "No Strings" . . . . . Rodgers

Love Makes the World Go — The Sweetest Sounds — Loads of  
Love — Nobody Told Me — Maine — No Strings — Be My Host

\*Syncopated Clock . . . . . Anderson

Wedding Dance . . . . . Press

*Among those present:* Mount Holyoke Club of Boston; Newton-Wellesley  
Hospital School of Nursing; Suffolk University, Senior and Junior Classes

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Mr. Cohan is one of the most creative and engaging personalities of Modern Dance. He has . . . a dazzling variety of movement refreshingly devoid of modern dance clichés. His choreographic inventiveness, versatility, and sense of theater were displayed. . . .

This is part of a review of Robert Cohan's program presented in May. It appeared in "The Christian Science Monitor."

We wish to add that Robert Cohan is also a dedicated teacher. He joined the Conservatory faculty in September when modern dance classes were initiated. Beginners and advanced students alike have enthusiastically attended his weekly classes.

Robert Cohan is teaching a four-week summer session at the Conservatory. It will begin on June 11 and end July 6. Beginners, intermediates and advanced dancers will have the opportunity of studying with him. For information, call Mr. Gaskill at KE 6-8660.

For information call or write Mr. Gaskill

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## RADETZKY MARCH — JOHANN STRAUSS, SR.

In America, this march is perhaps the most familiar work by the father of the "Waltz King."

## LARGO AL FACTOTUM (FROM "BARBER OF SEVILLE") — ROSSINI (1792–1868).

One of the severest tests for an operatic baritone is this aria, in which Rossini, himself a singer, requires a display of high notes, flexibility, and speed, of coloratura soprano standards. In addition, changes of mood and clear articulation of the words are demanded, as Figaro first boasts of the profitable living he makes by his jack-of-all-trades talents, then laments that he is mobbed by clients.

Principal Trumpet of the Pops Orchestra, the soloist, Armando Ghitalla, gives an instrumental performance equalling one by the most brilliant of baritones.

## HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

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TUESDAY EVENING, JUNE 5, at 8:30 o'clock

*Thirty-seventh Program*

\*Boston Commandery, March . . . . . *Carter*

\*Overture to "Poet and Peasant" . . . . . *Suppé*

Dansa Brasileira . . . . . *Guarnieri*

Suite from "The Swan Lake," Ballet . . . . . *Tchaikovsky*

Opening Scene—Swan Dance—Pas de deux (Solo Violin:  
ALFRED KRIPS; Solo Harp: OLIVIA LUTICK) — Czardas

\*Rhapsody in Blue, for Piano and Orchestra . . . . . *Gershwin*

Soloist: ARTHUR MACKENZIE

ALEPPO SHIRINE CHANTERS—CYRUS D. THOMPSON, Director

JOSEPH UPPING, Accompanist

Chanters Marching Song . . . . . *Thompson*

Let There Be Music . . . . . *Williams*

Climb Every Mountain, from "The Sound of Music" *Rodgers*

Stouthearted Men . . . . . *Romberg*

\*Pops Hoe-Down . . . . . *arr. Hayman*

Arkansas Traveler — The Devil's Dream — Chicken Reel —

Thunder Hornpipe — Paddy Whack — Pop Goes the Weasel —

Miss McClond's Reel — Turkey in the Straw — Stop Buck —

Soldier's Joy — The Rakes of Mallow — Lamplighter's Hornpipe

Saraband . . . . . *Anderson*

\*Fast Track, Polka . . . . . *E. Strauss*

*Among those present: Knights Templar*

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## RONALD HODGES

Now on the music faculty of Mt. Holyoke College, he has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first of the kind given there.

### "FINLANDIA," TONE POEM – SIBELIUS

When Sibelius composed this score, in 1894, his native land was governed by Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

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WEDNESDAY EVENING, JUNE 6, at 8:30 o'clock

*Thirty-eighth Program*

\*Triumphal March, from "Aïda" . . . . . Verdi

\*Overture to "Orpheus in Hades" . . . . . Offenbach

\*Ave Maria . . . . . Schubert

Solo Violin: ALFRED KRIPS

\*Estudiantina, Waltzes . . . . . Waldteufel

\*Irish Suite . . . . . Anderson

Irish Washerwoman — Minstrel Boy — Girl I Left Behind Me

\*Rhapsody in Blue, for Piano and Orchestra . . . Gershwin

Soloist: LEO LITWIN

Selection from "The Sound of Music" . . . . . Rodgers

The Sound of Music — How Can Love Survive — The Lonely  
Goatherd — My Favorite Things — Sixteen Going on Seventeen —  
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary  
Couple — No Way to Stop It — Maria — Climb Every Mountain

España Cani . . . . . Marquina-Gould

\*76 Trombones, from "The Music Man" . . . . . Willson

*Among those present:* Catholic Alumni Sodality;  
State College at Boston, Senior Class

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48. ***Pastene Pale Dry Sherry***  
Dry — nutty — fine bouquet
50. ***Pastene Port***  
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine

THURSDAY EVENING, JUNE 7, at 8:30 o'clock  
HARRY ELLIS DICKSON Conducting  
TUFTS NIGHT

*Thirty-ninth Program*

French Military March . . . . . Saint-Saëns  
Academic Festival Overture . . . . . Brahms  
Puppet . . . . . Langendoen

Solo Trumpet: ARMANDO GIUHALLA

\*Suite from "Masquerade" . . . . . Khatchaturian  
Waltz — Nocturne (Solo Violin: ALFRED KRIPS) — Galop

TUFTS UNIVERSITY CHORUS —

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MARTHA GEISLER, '64, Accompanist

Have Ye Not Known } from "The Peaceable  
Ye Shall Have a Song} Kingdom" . . . . . Thompson

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Luftonia's Day . . . . . Hayes, '16

Dear Alma Mater . . . . . Lewis, '87

\*Rhapsody in Blue, for Piano and Orchestra . . . . . Gershwin  
Soloist: ARTHUR MACKENZIE

Selection from "No Strings" . . . . . Rodgers

Love Makes the World Go — The Sweetest Sounds — Loads of

Love — Nobody Told Me — Maine — No Strings — Be My Host

Moon River, from "Breakfast at Tiffany's" . . . . . Mancini

\*Strike Up the Band . . . . . Gershwin-Green

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Combination Sandwich with Swiss 20¢ extra

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Lady Fingers . . . . .	.25
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Chocolate Multi-Layer Cake . . . . .	.25

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Welch's Grape Juice—4 oz. . . . .	.25
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Mixed Nuts (without Peanuts)— 6¾ oz. . . . .	.89

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*Wine List on Page 13*

*Beer and Ale on Page 17*

## NICCOLÒ PAGANINI (1782-1840)

More than a century after his death, the name of Paganini still maintains its position as that of the greatest of all violinists in sheerly technical prowess. His wizardry inspired Liszt to seek — and attain — equivalent mastery at the piano keyboard. It therefore seems pianistically fitting for a theme of one of Paganini's displayful violin compositions to be used by such a master of the piano as Rachmaninoff as the basis for brilliant keyboard variations.

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La Sorella, March . . . . . Borel-Clerc

Overture to "The Flying Dutchman" . . . . . Wagner

Navarraise, from "The Cid" . . . . . Massenet

Irish Rhapsody . . . . . Herbert

Rhapsody on a Theme of Paganini,  
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Soloist: JOELA JONES

\*Irish Suite . . . . . Anderson  
Minstrel Boy — Irish Washerwoman

Victor Herbert Favorites . . . . . arr. Sanford  
March of the Toys — Absinthe Frapée — Because You're You —  
When You're Away — I Can't Do the Sum — I'm Falling in Love  
with Someone — Gypsy Love Song — Italian Street Song — Kiss  
Me Again — The Irish Have a Great Day Tonight

\*Smoke Gets in Your Eyes, from "Roberta" . . . . . Kern

\*The Thunderer, March . . . . . Sousa

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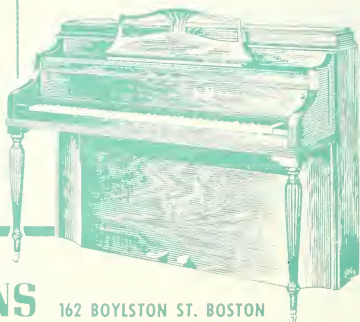
1. Introduction;
2. Bonanza;
3. Maverick;
4. The Rebel;
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6. Gunsmoke;
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9. Have Gun, Will Travel;
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Overture to "The Flying Dutchman" . . . Wagner  
Pace, pace, mio Dio, from "La Forza del Destino" . . . Verdi  
Soprano: LOIS LAFLAMME, '62

\*Polovetzian Dances, from "Prince Igor" . . . Borodin

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Pavane . . . Ravel

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Soloist: JOELA JONES

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Love — Nobody Told Me — Maine — No Strings — Be My Host

\*Smoke Gets in Your Eyes, from "Roberta" . . . Kern

\*Colonel Bogey, March . . . Alford

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ORPHEUS IN HADES — OFFENBACH (1819–1880).

**C**RITICS are inclined to call this the opera bouffe masterpiece of “The Mozart of the Champs-Élysées,” as Rossini dubbed Offenbach. And a critic who would have been the last man to want this to be so, was responsible for its early fame and prosperity. A month and a half after doing just tolerable business, following a rather flat opening night in 1858, the show was elaborately denounced by the critic as a sacrilege against the beauties of ancient culture. He thus aroused such curiosity in the public that it jammed the theatre for a long run.

Contemporary political satire was the justification of the libretto's irreverence for the noble legends of antiquity. Under the guise of caricaturing Jupiter and Olympus, Offenbach in his music, and the librettists in their words, lampooned Napoleon III and his court — their infidelities toward their own families and the French people.

### EMIL WALDTEUFEL

In effect, Waldteufel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strasbourg, not Vienna, in 1837. He studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he composed a waltz that he decided to keep writing them. He was pianist to Empress Eugenie, wife of Napoleon III.

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HARVARD CLASS OF 1937 NIGHT

*Forty-second Program*

- \*Up the Street, March . . . . . Morse, '96  
Academic Festival Overture . . . . . Brahms  
Blue Towers . . . . . Fine, '37  
Suite from "Gayne" . . . . . Khatchaturian  
Dance of the Rose Maidens — Lullaby — Saber Dance

Rhapsody on a Theme of Paganini,  
for Piano and Orchestra . . . . . Rachmaninoff  
Soloist: JOELA JONES

- \*Selection from "My Fair Lady" . . . . . Loewe  
Get Me to the Church on Time — Wouldn't It Be Lovely —  
I've Grown Accustomed to Her Face — I Could Have Danced  
All Night — On the Street Where You Live — The Rain in  
Spain — With a Little Bit of Luck

The Twist . . . . . arr. Mason  
Harvard Fantasy . . . . . Anderson, '29

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## IRISH SUITE — LEROY ANDERSON

(Commissioned by The Eire Society of Boston.)

The tunes were drawn by Anderson from the "Irish Melodies" of Tom Moore, who wrote new words for the airs in the Bunting Collection.

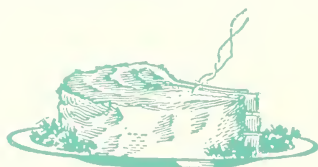
Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers.

Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "The Groves of Blarney," "The Last Rose of Summer."

Beethoven wrote accompaniments for these two airs, for another publisher.

## OVERTURE TO "MIGNON" — THOMAS

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## FRENCH MILITARY MARCH — SAINT-SAËNS (1835-1921).

This is the fourth and final movement of the "Algerian Suite." According to the composer's own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony. Incidentally, Algiers really did charm him. Responding to its appeal years later, he died there.

The "Algerian Suite" is virtually a series of four brief tone-poems, devoted to different phases of the same general subject, but each unit so constructed as to be playable as an independent composition.

## MASQUERADE — ARAM KHACHATURIAN.

Its inspiration was the drama by Mikhail Lermontov, who has been called the Russian Shelley. He wrote it at the age of 20 shortly after he left school. His epic "Demon" from which the libretto of Rubinstein's opera was culled was finished the same year after five years' labor. Born in 1814, Lermontov at the age of 27 met the same fate as Pushkin — death by a duelist's bullet.

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#### LOIS LaFLAMME

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#### JOELA JONES

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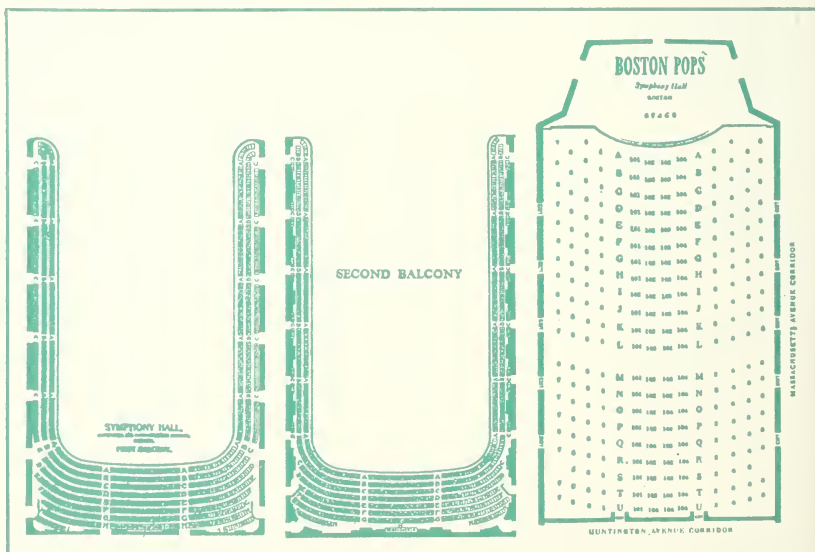
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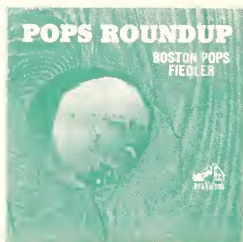
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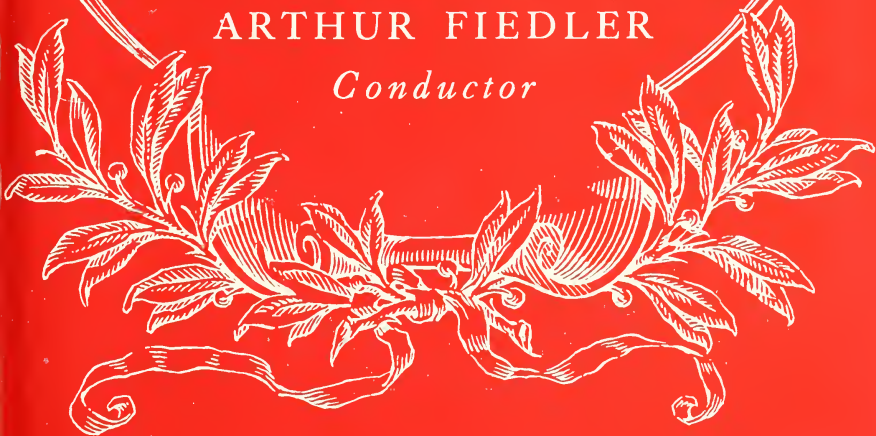
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ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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Manuel Zung  
Samuel Diamond  
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Leonard Moss  
William Waterhouse  
Alfred Schneider  
Victor Manusevitch  
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Lloyd Stonestreet  
Julius Schulman  
Raymond Sird  
Gerald Gelbloom

### VIOLAS

Jean Cauhapé  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Robert Karol  
Reuben Green  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo

### CELLOS

Martin Hoherman  
Mischa Nieland  
Karl Zeise  
Jacobus Langendoen  
Bernard Parronchi  
Richard Kapuscinski  
Robert Ripley  
Winifred Winograd  
Louis Berger  
John Sant Ambrogio

### BASSES

Henry Freeman  
Henry Portnoi  
Irving Frankel  
Henri Girard  
John Barwicki  
Leslie Martin  
Gaston Dufresne

### FLUTES

James Pappoutsakis  
Phillip Kaplan

### PICCOLO

George Madsen

### OBOES

John Holmes  
Jean de Vergie

### ENGLISH HORN

Joseph Lukatsky

### CLARINETS

Pasquale Cardillo  
Manuel Valerio

### BASS CLARINET

Rosario Mazzeo

### BASSOONS

Ernst Panenka  
Matthew Ruggiero

### CONTRA BASSOON

Richard Plaster

### HORNS

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Osbourne McConathy  
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Robert Mogilnicki  
André Come  
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# *The Boston Pops*

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

---

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*Music Administrator*

ROSARIO MAZZEO  
*Personnel Manager*

---

# Program Notes

By LANING HUMPHREY

---

DANZE PIEMONTESE, OP. 31, NO. 1 – SINIGAGLIA (1868-1944)

These dances are elaborations on folk music of the mountain-encircled Piedmont region of northwestern Italy bordering on France and Switzerland.

ARTHUR BENJAMIN

Noted in England as composer and conductor, he also was a piano instructor of his younger contemporary, Benjamin Britten.

PIANO CONCERTO NO. 3, IN D MINOR, OP. 30 –  
RACHMANINOFF (1873-1943)

His Prelude in C-sharp minor and the Second Piano Concerto were already popular in this country when Rachmaninoff wrote this Third Concerto for his first American tour in 1909.

EDWARD HAUSMAN

He is a member of the music faculty of Skidmore College.

---

## PIANO BY BALDWIN



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**ARTHUR  
FIEDLER**

and the  
BOSTON "POPS"  
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## SEVENTH WEEK

MONDAY EVENING, JUNE 11, at 8:30 o'clock

HARVARD CLASS OF 1937 NIGHT

### *Forty-second Program*

- \*Up the Street, March . . . . . Morse, '96  
Academic Festival Overture . . . . . Brahms  
Blue Towers . . . . . Fine, '37  
Suite from "Gayne" . . . . . Khatchaturian  
Dance of the Rose Maidens — Lullaby — Saber Dance

Rhapsody on a Theme of Paganini,

for Piano and Orchestra . . . . . Rachmaninoff  
Soloist: JOELA JONES

Selections from Paul Killian et al. 20th Reunion Extravaganza  
"CAMBRIDGE'S ANSWER TO PICCADILLY CIRCUS"

from the musical production otherwise known as  
"MY FAIR LADY," by Lerner and Loewe (see page 29)

- The Twist . . . . . arr. Mason  
Harvard Fantasy . . . . . Anderson, '29

FAIR HARVARD

BALDWIN PIANO

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Mr. Cohan is one of the most creative and engaging personalities of Modern Dance. He has . . . a dazzling variety of movement refreshingly devoid of modern dance clichés. His choreographic inventiveness, versatility, and sense of theater were displayed. . . .

This is part of a review of Robert Cohan's program presented in May. It appeared in "The Christian Science Monitor."

We wish to add that Robert Cohan is also a dedicated teacher. He joined the Conservatory faculty in September when modern dance classes were initiated. Beginners and advanced students alike have enthusiastically attended his weekly classes.

Robert Cohan is teaching a four-week summer session at the Conservatory. It will begin on June 11 and end July 6. Beginners, intermediates and advanced dancers will have the opportunity of studying with him. For information, call Mr. Gaskill at KE 6-8660.

For information call or write Mr. Gaskill

**THE NEW ENGLAND CONSERVATORY • A College of Music**



**VIOLIN CONCERTO IN D MAJOR, OP. 77 —  
BRAHMS (1833-1897)**

Of all his major works, the Violin Concerto is the greatest blend of Brahms the song writer and Brahms the symphonist. Early critics dubbed it a concerto against the violin because of its technical difficulties. It is now agreed to be a concerto for violin against orchestra — in which the violin wins!

**GEORGE ZAZOFSKY**

George Zazofsky is a first violinist of the Boston Pops and Boston Symphony which he joined in 1941. He is concertmaster of the Zimble Sinfonietta and of the New England Opera Theater Orchestra.

**OVERTURE TO "SAKUNTALA" — GOLDMARK (1830-1915)**

Inspired by the masterpiece of India's greatest poet-dramatist, Kalidasa, Schubert left an unfinished opera on the same subject.

The title is the name of the heroine, daughter of a nymph. During a hunting expedition, King Dushianta discovers Sakuntala and falls in love with her. He gives her a ring, bids her come to his palace to be his bride, showing the ring for entrance. But she loses it in a river. This casts an evil spell on the king so that when Sakuntala arrives, he has no memory of her. All is well after a fisherman finds the ring.

**SKIDMORE COLLEGE ALUMNAE CLUB OF BOSTON**

The Skidmore College Alumnae Club of Boston welcomes the Pops audience this evening and wishes to thank all who have supported this concert to help provide scholarships for deserving students. We are proud that this concert features as soloist, Mr. Edward Hausman of the Skidmore College Music Department making his second appearance with this distinguished orchestra.

This year marks the fiftieth year of the College. Skidmore has an enrollment of 1,250 women students representative of 40 states and 19 countries, and provides degree courses in the liberal arts and several specialized areas.

Skidmore's President, Dr. Val H. Wilson, will in the next decade direct the building of a new campus for Skidmore College on a 1000-acre site two miles from the present location. This new campus, free from traffic, city, and residential encroachments, is planned to meet the academic aims and potentialities of the College.



TUESDAY EVENING, JUNE 12, at 8:30 o'clock

### *Forty-third Program*

- \*Wien bleibt Wien, March . . . . . Schrammel  
\*Danze Piemontesi, Op. 31, No. 1 . . . . . Sinigaglia  
Jamaican Rhumba . . . . . Benjamin  
Siegfried's Rhine Journey,  
from "The Twilight of the Gods" . . . . . Wagner

- Piano Concerto No. 3, in D minor, Op. 30 . . . Rachmaninoff  
I. Allegro ma non tanto  
II. Intermezzo: Adagio  
III. Finale

Soloist: EDWARD HAUSMAN

- Selection from "The Sound of Music" . . . . . Rodgers

The Sound of Music — How Can Love Survive — The Lonely  
Goatherd — My Favorite Things — Sixteen Going on Seventeen —  
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary  
Couple — No Way to Stop It — Maria — Climb Every Mountain

- \*Laura . . . . . Raksin  
\*Pomp and Circumstance . . . . . Elgar

*Among those present:* Skidmore College Alumnae; Crosscup-Pishon Post 281,  
American Legion; Harvard Class of 1917 — 45th Reunion; Bennington  
College Alumnae Association; Raytheon Company, Microwave  
and Power Tube Division of Waltham

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CORONATION MARCH FROM "THE PROPHET" —  
MEYERBEER (1791-1864).

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

In the opera, history is adapted in the following fashion. John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

Meyerbeer was at his best in scenes of pageantry in his operas, and here is a case in point. In this march we catch a glimpse of the musical ancestry of later operatic pageants — such as the Triumphal March in Verdi's "Aïda."

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WEDNESDAY EVENING, JUNE 13, at 8:30 o'clock

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*Forty-fourth Program*

- \*Pomp and Circumstance . . . . . *Elgar*  
Overture to "Donna Diana" . . . . . *Reznichek*  
\*Kammenoi-Ostrow (Rêve Angélique) . . . . . *Rubinstein*  
\*Wine, Woman and Song, Waltzes . . . . . *Strauss*

- 
- Academic Festival Overture, Op. 80 . . . . . *Brahms*  
Violin Concerto in D major, Op. 77 . . . . . *Brahms*  
II. Adagio  
III. Allegro giocoso, ma non troppo vivace  
Soloist: GEORGE ZAZOFSKY

- 
- \*Selection from "West Side Story" . . . . . *Bernstein*  
I Feel Pretty — Maria — Something's Coming — Tonight —  
One Hand, One Heart — Cool — A-mer-i-ca  
Never on Sunday . . . . . *Hadjidakis*  
\*Look Sharp — Be Sharp . . . . . *Merrick-Bennett*  
NORTHEASTERN ALMA MATER

---

*Among those present:* Northeastern University;  
Harvard Class of 1927 — 35th Reunion

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SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***  
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Full, rich, moderately sweet red wine
10. ***Pastene Riesling***  
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***  
A round, medium-dry wine
14. ***Pastene Chablis***  
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***  
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***  
A moderately dry red wine
28. ***Pastene Chianti***  
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***  
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***  
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***  
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary Cocktail Sherry***  
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***  
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***  
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***  
Dry — nutty — fine bouquet
50. ***Pastene Port***  
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine

THURSDAY EVENING, JUNE 14, at 8:30 o'clock  
ISRAEL HISTADRUT NIGHT

*Forty-fifth Program*

Coronation March, from "The Prophet" . . . . . *Meyerbeer*  
Overture to "Sakuntala" . . . . . *Goldmark*  
Eli-Eli . . . . . *arr. Jacchia*

Solo Trumpet: ARMANDO GHITALLA

\*Romanian Rhapsody, No. 1 . . . . . *Enesco*

HATIKVOH

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Two Arias for Tenor and Orchestra

Recondita armonia, from "Tosca" . . . . . *Puccini*

Addio madre, from "Cavalleria Rusticana" . . . *Mascagni*

Soloist: KURT BAUM

Piano Concerto No. 1, in G minor, Op. 25 . . . . . *Mendelssohn*

Allegro con fuoco — Andante — Presto; Molto allegro e vivace

Soloist: ROSALIE HOFFMAN

SONGS WITH PIANO — KURT BAUM

ROLAND GAGNON, Accompanist

\*Selection from "West Side Story" . . . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —

One Hand, One Heart — Cool — A-mer-i-ca

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Pastene Sparkling Burgundy . . . . .	6.00	3.25	
Great Western Extra Dry . . . . .	7.00	4.00	
*Gancia Asti Spumante . . . . .	7.50		
Great Western Sparkling			
Burgundy . . . . .	7.00	4.00	
*Gancia Lacrima Christi . . . . .	8.00		
*Ackerman Dry Royal Brut . . . . .	7.50	4.00	
*De Luze Sparkling Rosé (Pink) . . . . .	8.00		
*Cruse Sparkling Burgundy . . . . .	8.75	4.75	
*Bollinger Brut . . . . .	12.00	6.50	
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39	*De Luze Club Claret . . . . .	3.25	1.75
28	Pastene Chianti . . . . .	2.75	
41	*Beaune Burgundy, Latour . . . . .	4.75	2.50
30	Pastene Red Pinot . . . . .	2.75	
43	*M. & R. Chianti, Red Cap . . . . .	3.50	2.25
32	Pastene Zinfandel . . . . .	2.75	
34	*Brolio Chianti . . . . .	3.75	2.00
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	Port . . . . .	2.75	
46	Pastene Anniversary Ruby		
	Port . . . . .	2.75	
48	Pastene Pale Dry Sherry . . . . .	2.50	1.50
50	Pastene Port . . . . .	2.50	1.50
52	Pastene Muscatel . . . . .	2.50	1.50
54	Pastene Flame Tokay . . . . .	2.50	

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57	*Duff Gordon Amontillado		
	(Dry) . . . . .	4.75	.75
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61	*Cossart Gordon Southside		
	Madeira . . . . .	4.25	.75
63	*Cockburn Ruddy Port . . . . .	3.75	.75
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Sandwiches served on Rye or White Bread

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Lady Fingers . . . . .	.25
Assorted Italian Cookies . . . .	.25
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Welch's Grape Juice—4 oz. . . .	.25
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Strawberry Sundae . . . . .	.45
Chocolate Sundae . . . . .	.45

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Extra Fine Cashews—7½ oz. . . .	.79
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Mixed Nuts (without Peanuts)— 6¾ oz. . . . .	.89

*Refreshment Service in both Balconies during the two intermissions*

*Wine List on Page 13*

*Beer and Ale on Page 17*

"RECONDITA ARMONIA" FROM "TOSCA" —  
PUCCINI (1858-1924)

An Italian artist has incorporated some features of his mistress Tosca in a portrait he is painting of Mary Magdalen. Comparing a miniature of his love with the portrait, he sings of different types of beauty and of nature's strange and wonderful harmony of contrasts.

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KURT BAUM

This noted Czechoslovak tenor made his American debut at Chicago as Rhadames in Aïda; he later joined the Metropolitan Opera. He has sung with the Vienna State Opera, the Paris Opera-Comique, La Sala in Milan, the San Francisco Opera Company, and the Teatro Colon in Buenos Aires.

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\*Romanian Rhapsody, No. 1 . . . . . *Enesco*

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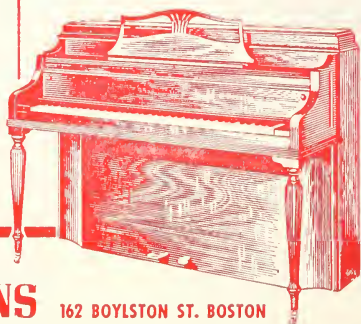
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Piano Concerto in D major, Op. 61 (see page 28) . . . . . Beethoven

- I. Allegro, ma non troppo  
II. Larghetto  
III. Rondo

Soloist: GEORGE ZILZER  
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- 
- \*Dancing through the Years (see page 30) . . . . . arr. Hayman  
\*Pops Round-Up (see page 22) . . . . . arr. Hayman  
    Wedding Dance . . . . . Press

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## ROMANIAN RHAPSODY No. 1 — ENESCO (1881–1955)

Several folk melodies are the basis of the work, which is a free improvisation upon them.

### GEORGES ENESCO

Born August 7, 1881 on a Rumanian farm near Cordaremi, he died May 4, 1955 in Paris. He had made France his home for more than 50 years. Fame was won by him as concert violinist (he made his start at 7 years), conductor, and teacher. In his teaching capacity he trained Yehudi Menuhin, taught at Harvard and Mannes College of Music. He also was something of a pianist.

As a composer, he gained worldwide popularity with his "Rumanian Rhapsody No. 1," based on Gypsy themes, but he wrote much else.

### ROSALIE HOFFMAN

Rosalie Hoffman, sixteen-year-old blind pianist from Dorchester, has been a scholarship student with Leo Litwin for four years under a grant from the Boston Aid to the Blind. She is a resident student at Perkins School for the Blind in Watertown, which she has attended since the age of five.

### "HEGA" — GREGORIAN

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MONDAY EVENING, JUNE 18, at 8:30 o'clock  
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*Forty-eighth Program*

- \*Semper Fidelis, March . . . . . Sousa  
Overture to "Raymond" . . . . . Thomas  
\*Finlandia, Tone Poem . . . . . Sibelius  
Invitation to the Dance . . . . . Weber
- 
- \*Capriccio Espagnol . . . . . Rimsky-Korsakoff  
Alborada — Variations — Alborada — Gypsy Scene —  
Fandango of the Asturias
- \*Rhapsody in Blue, for Piano and Orchestra . . . Gershwin  
Soloist: LEO LITWIN
- 
- \*Pops Hoe-Down . . . . . arr. Hayman  
Arkansas Traveler — The Devil's Dream — Chicken Reel —  
Thunder Hornpipe — Paddy Whack — Pop Goes the Weasel —  
Miss McCloud's Reel — Turkey in the Straw — Stop Buck —  
Soldier's Joy — The Rakes of Mallow — Lamplighter's Hornpipe
- \*The Typewriter . . . . . Anderson  
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## PIANO CONCERTO NO. 1 IN E-FLAT — LISZT (1811–1886)

Unlike the conventional concerto with its three movements, this work has apparently only one. In reality, it has four subdivisions, like a symphony, but it is much more compressed and the thematic material is interwoven in the typical fashion of one of Liszt's symphonic poems.

The composer's use of the triangle as an aid in "dynamic and rhythmic spicing and enhancement" had a very unfortunate result when this work was first played in Vienna, in the 1856–1857 season. The composer was blasted for writing a "Triangle Concerto" and no one would play it in Vienna for some twelve years afterward. Then a woman pianist had the courage to ignore warnings; Sophie Menter played the concerto and won a triumph for it and for herself.

## OVERTURE TO "IL GUARANY" — GOMES (1863–1896)

Brought out in Milan at La Scala Theater in 1870, this opera of Brazilian-born Antonio Carlos Gomes adhered so closely to Italian opera models that it succeeded throughout Italy after its exceptional opening night success. In the history of music pertaining to the Americas, it is significant for containing themes from the music of the Amazon Indians.



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## THE GREGORIANS, FATHER AND SON

Rouben Gregorian, a familiar conductor at Pops, was formerly conductor of the Persian Symphony, and for the last four years conductor of the Portland, Maine Symphony. He is a member of the faculty of the Boston Conservatory.

His son, Leon Gregorian, began studying piano at the age of five at the Teheran Conservatory. Since coming to this country he has continued his studies at the Boston Conservatory and has performed several times at the Esplanade Concerts.

## "DANCE SUITE" — KHATCHATURIAN (1903— )

Although his ballet, "Gayne" is a familiar Pops favorite, this is the first Pops performance of Khatchaturian's "Dance Suite."

## KAMENNOI OSTROV (RÊVE ANGÉLIQUE) — RUBINSTEIN (1829-1894).

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PIANO CONCERTO IN D MAJOR, OP. 61 —  
BEETHOVEN (1770-1827)

Muzio Clementi, visiting in Vienna in 1807, persuaded Beethoven to give his London firm the British rights to publish three quartets, the Fourth Symphony, an overture, the concerto for violin, and a piano concerto. This is the piano concerto which through the enterprise of station WCRB is having its first Boston performance here at the Pops.

It turns out to be the Violin Concerto in D major, Op. 61, with the violin part rewritten by Beethoven in such fashion as to transfer it from the violin idiom to that of the piano. In so doing he composed one of his longest cadenzas, and strikingly, divided the piano display with the timpani.

GEORGE ZILZER

This Cambridge concert pianist recently completed a Beethoven cycle of trios partnered by Giora Bernstein, violinist, and Madeline Foley, cellist, at Gardner Museum. He teaches at Brandeis University.

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The astonishingly versatile Clementi was an organist at the age of nine, one of the world's most brilliant pianists in his early twenties, and in his time considered a leading composer. As a teacher, he trained many distinguished musicians. Clementi was a pioneer in writing works specifically for the newly developed piano, and his studies for the instrument, entitled "Gradus ad Parnassum" are still highly esteemed. Beethoven rated Clementi's studies so highly that he had his pupil Carl Czerny use them in building technique. For several years Clementi conducted the Italian Opera. As a businessman he established a very successful piano factory and a publishing house under the name Clementi, Collard and Collard which continue active today.

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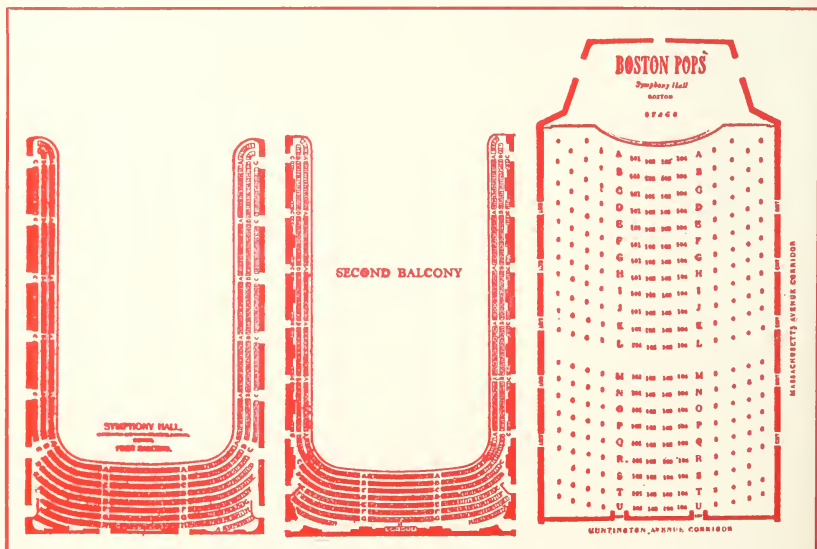
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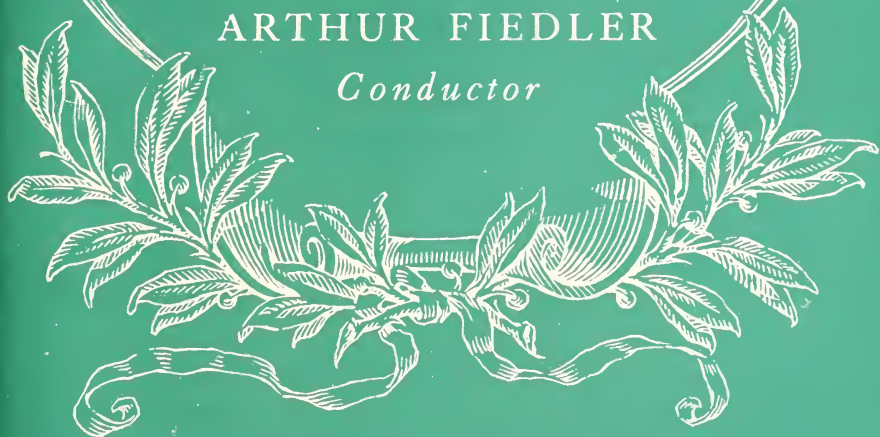
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*Music Administrator*

ROSARIO MAZZEO  
*Personnel Manager*

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# Program Notes

By LANING HUMPHREY

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DANZE PIEMONTESE, OP. 31, NO. 1 – SINIGAGLIA (1868-1944)

These dances are elaborations on folk music of the mountain-encircled Piedmont region of northwestern Italy bordering on France and Switzerland.

ARTHUR BENJAMIN

Noted in England as composer and conductor, he also was a piano instructor of his younger contemporary, Benjamin Britten.

PIANO CONCERTO NO. 3, IN D MINOR, OP. 30 –  
RACHMANINOFF (1873-1943)

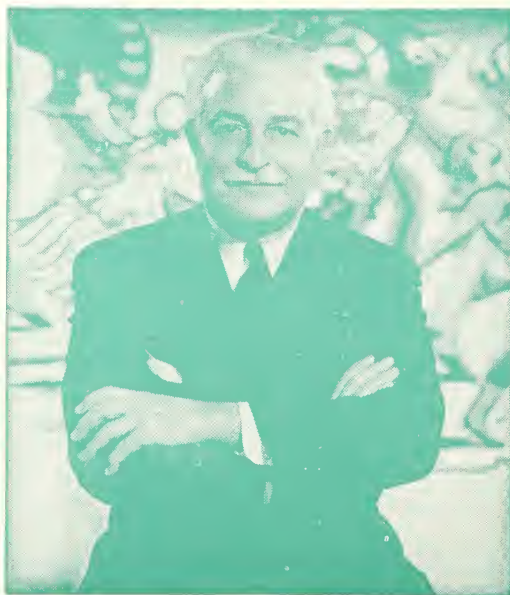
His Prelude in C-sharp minor and the Second Piano Concerto were already popular in this country when Rachmaninoff wrote this Third Concerto for his first American tour in 1909.

EDWARD HAUSMAN

He is a member of the music faculty of Skidmore College.

---

## PIANO BY BALDWIN



At the request of . . .

**ARTHUR  
FIEDLER**

and the  
BOSTON "POPS"  
ORCHESTRA



PIANOS — ORGANS

**BALDWIN**

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## SEVENTH WEEK

MONDAY EVENING, JUNE 11, at 8:30 o'clock

HARVARD CLASS OF 1937 NIGHT

### *Forty-second Program*

- \*Up the Street, March . . . . . Morse, '96  
Academic Festival Overture . . . . . Brahms  
Blue Towers . . . . . Fine, '37  
Suite from "Gayne" . . . . . Khatchaturian  
Dance of the Rose Maidens — Lullaby — Saber Dance

Rhapsody on a Theme of Paganini,

for Piano and Orchestra . . . . . Rachmaninoff

Soloist: JOELA JONES

Selections from Paul Killian et al. 20th Reunion Extravaganza  
"CAMBRIDGE'S ANSWER TO PICCADILLY CIRCUS"

from the musical production otherwise known as  
"MY FAIR LADY," by Lerner and Loewe (see page 29)

The Twist . . . . . arr. Mason

Harvard Fantasy . . . . . Anderson, '29

FAIR HARVARD

BALDWIN PIANO

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NE  
C

Mr. Cohan is one of the most creative and engaging personalities of Modern Dance. He has . . . a dazzling variety of movement refreshingly devoid of modern dance clichés. His choreographic inventiveness, versatility, and sense of theater were displayed. . . .

This is part of a review of Robert Cohan's program presented in May. It appeared in "The Christian Science Monitor."

We wish to add that Robert Cohan is also a dedicated teacher. He joined the Conservatory faculty in September when modern dance classes were initiated. Beginners and advanced students alike have enthusiastically attended his weekly classes.

Robert Cohan is teaching a four-week summer session at the Conservatory. It will begin on June 11 and end July 6. Beginners, intermediates and advanced dancers will have the opportunity of studying with him. For information, call Mr. Gaskill at KE 6-8660.

For information call or write Mr. Gaskill

**THE NEW ENGLAND CONSERVATORY • A College of Music**

**VIOLIN CONCERTO IN D MAJOR, OP. 77 —  
BRAHMS (1833-1897)**

Of all his major works, the Violin Concerto is the greatest blend of Brahms the song writer and Brahms the symphonist. Early critics dubbed it a concerto against the violin because of its technical difficulties. It is now agreed to be a concerto for violin against orchestra — in which the violin wins!

**GEORGE ZAZOFSKY**

George Zazofsky is a first violinist of the Boston Pops and Boston Symphony which he joined in 1941. He is concertmaster of the Zimble Sinfonietta and of the New England Opera Theater Orchestra.

**OVERTURE TO "SAKUNTALA" — GOLDMARK (1830-1915)**

Inspired by the masterpiece of India's greatest poet-dramatist, Kalidasa, Schubert left an unfinished opera on the same subject.

The title is the name of the heroine, daughter of a nymph. During a hunting expedition, King Dushianta discovers Sakuntala and falls in love with her. He gives her a ring, bids her come to his palace to be his bride, showing the ring for entrance. But she loses it in a river. This casts an evil spell on the king so that when Sakuntala arrives, he has no memory of her. All is well after a fisherman finds the ring.

**SKIDMORE COLLEGE ALUMNAE CLUB OF BOSTON**

The Skidmore College Alumnae Club of Boston welcomes the Pops audience this evening and wishes to thank all who have supported this concert to help provide scholarships for deserving students. We are proud that this concert features as soloist, Mr. Edward Hausman of the Skidmore College Music Department making his second appearance with this distinguished orchestra.

This year marks the fiftieth year of the College. Skidmore has an enrollment of 1,250 women students representative of 40 states and 19 countries, and provides degree courses in the liberal arts and several specialized areas.

Skidmore's President, Dr. Val H. Wilson, will in the next decade direct the building of a new campus for Skidmore College on a 1000-acre site two miles from the present location. This new campus, free from traffic, city, and residential encroachments, is planned to meet the academic aims and potentialities of the College.



TUESDAY EVENING, JUNE 12, at 8:30 o'clock

*Forty-third Program*

- \*Wien bleibt Wien, March . . . . . Schrammel  
\*Danze Piemontesi, Op. 31, No. 1 . . . . . Sinigaglia  
Jamaican Rhumba . . . . . Benjamin  
Siegfried's Rhine Journey,  
from "The Twilight of the Gods" . . . . . Wagner

- Piano Concerto No. 3, in D minor, Op. 30 . . . Rachmaninoff  
I. Allegro ma non tanto  
II. Intermezzo: Adagio  
III. Finale

Soloist: EDWARD HAUSMAN

- Selection from "The Sound of Music" . . . . . Rodgers  
The Sound of Music — How Can Love Survive — The Lonely  
Goatherd — My Favorite Things — Sixteen Going on Seventeen —  
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary  
Couple — No Way to Stop It — Maria — Climb Every Mountain

- \*Laura . . . . . Raksin  
\*Pomp and Circumstance . . . . . Elgar

*Among those present:* Skidmore College Alumnae; Crosseup-Pishon Post 281,  
American Legion; Harvard Class of 1917 — 45th Reunion; Bennington  
College Alumnae Association; Raytheon Company, Microwave  
and Power Tube Division of Waltham

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CORONATION MARCH FROM "THE PROPHET" —  
MEYERBEER (1791-1864).

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

In the opera, history is adapted in the following fashion. John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

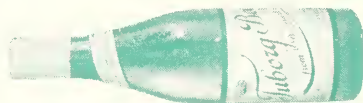
Meyerbeer was at his best in scenes of pageantry in his operas, and here is a case in point. In this march we catch a glimpse of the musical ancestry of later operatic pageants — such as the Triumphal March in Verdi's "Aïda."

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WEDNESDAY EVENING, JUNE 13, at 8:30 o'clock

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*Forty-fourth Program*

- \*Pomp and Circumstance . . . . . *Elgar*  
Overture to "Donna Diana" . . . . . *Rezniček*  
\*Kammenoi-Ostrow (Rêve Angélique) . . . . . *Rubinstein*  
\*Wine, Woman and Song, Waltzes . . . . . *Strauss*

- 
- Academic Festival Overture, Op. 80 . . . . . *Brahms*  
Violin Concerto in D major, Op. 77 . . . . . *Brahms*  
II. Adagio  
III. Allegro giocoso, ma non troppo vivace  
Soloist: GEORGE ZAZOFSKY

- 
- \*Selection from "West Side Story" . . . . . *Bernstein*  
I Feel Pretty — Maria — Something's Coming — Tonight —  
One Hand, One Heart — Cool — A-mer-i-ca  
Never on Sunday . . . . . *Hadjidakis*  
\*Look Sharp — Be Sharp . . . . . *Merrick-Bennett*

NORTHEASTERN ALMA MATER

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*Among those present: Northeastern University;  
Harvard Class of 1927 — 35th Reunion*

BALDWIN PIANO

\*RCA VICTOR RECORDS



ORIGINAL MUNICH

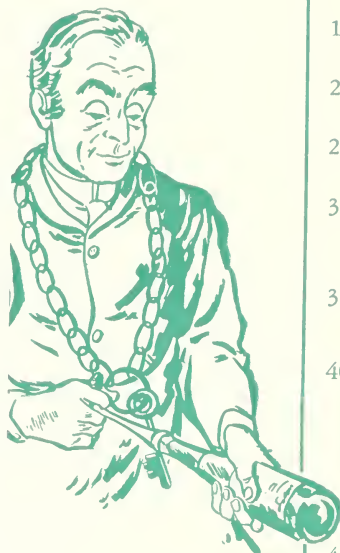
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POPS No.

SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***  
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4. ***Pastene Sparkling Burgundy***  
Full, rich, moderately sweet red wine
10. ***Pastene Riesling***  
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***  
A round, medium-dry wine
14. ***Pastene Chablis***  
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***  
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***  
A moderately dry red wine
28. ***Pastene Chianti***  
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***  
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***  
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***  
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary Cocktail Sherry***  
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***  
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***  
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***  
Dry — nutty — fine bouquet
50. ***Pastene Port***  
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine

THURSDAY EVENING, JUNE 14, at 8:30 o'clock  
ISRAEL HISTADRUT NIGHT

*Forty-fifth Program*

Coronation March, from "The Prophet" . . . . Meyerbeer  
Overture to "Sakuntala" . . . . . Goldmark  
Eli-Eli . . . . . arr. Jacchia  
Solo Trumpet: ARMANDO GHITALLA

\*Romanian Rhapsody, No. 1 . . . . . Enesco

HATIKVOH

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Two Arias for Tenor and Orchestra

Recondita armonia, from "Tosca" . . . . . Puccini

Addio madre, from "Cavalleria Rusticana" . . Mascagni

Soloist: KURT BAUM

Piano Concerto No. 1, in G minor, Op. 25 . . . Mendelssohn

Allegro con fuoco — Andante — Presto; Molto allegro e vivace

Soloist: ROSALIE HOFFMAN

SONGS WITH PIANO — KURT BAUM

ROLAND GAGNON, Accompanist

\*Selection from "West Side Story" . . . . . Bernstein

I Feel Pretty — Maria — Something's Coming — Tonight —

One Hand, One Heart — Cool — A-mer-i-ca

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		<i>Bot.</i>	<i>½ Bot.</i>
1	S. S. Pierce Extra Dry Champagne . . . . .	7.00	4.00
2	Pastene Champagne . . . . .	6.50	3.50
3	S. S. Pierce California Burgundy . . . . .	7.00	4.00
4	Pastene Sparkling Burgundy . . . . .	6.00	3.25
5	Great Western Extra Dry . . . . .	7.00	4.00
6	*Gancia Asti Spumante . . . . .	7.50	
7	Great Western Sparkling Burgundy . . . . .	7.00	4.00
8	*Gancia Lacrima Christi . . . . .	8.00	
9	*Ackerman Dry Royal Brut . . . . .	7.50	4.00
1	*De Luze Sparkling Rosé (Pink) . . . . .	8.00	
2	*Cruse Sparkling Burgundy . . . . .	8.75	4.75
3	*Bollinger Brut . . . . .	12.00	6.50
5	*Lancer's Rosé (Pink Portuguese) . . . . .	7.00	4.00
9	*Clicquot Yellow Label . . . . .	12.00	6.50
10	*Clicquot White Label (Rich) . . . . .	12.00	6.50

## WHITE WINES

0	Pastene Riesling . . . . .	2.75	
1	*De Luze, Bordeaux Special Reserve . . . . .	3.00	1.75
2	Pastene Sauterne . . . . .	2.75	1.75
3	*De Luze, Sauternes 1957 . . . . .	4.00	2.50
4	Pastene Chablis . . . . .	2.75	1.75
6	Pastene Rhine Wine . . . . .	2.75	1.75
8	*Sichel Liebfraumilch . . . . .	4.75	2.75
10	*Sichel Zeltingen Riesling . . . . .	5.00	3.00
22	*Bolla Soave . . . . .	3.75	2.00
25	*Latour Pouilly Fuisse 1959 . . . . .	4.25	2.50
24	*Gancia Orvieto . . . . .	3.00	2.00
31	*Langenbach Liebfraumilch Guilden-Krone 1959 . . . . .	4.25	2.50
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29	*Ackerman, Vouvray 1960 . . . . .	3.50	2.00
37	*Anheuser Bernkastler . . . . .	6.00	3.25
36	*Anheuser Liebfraumilch . . . . .	5.00	3.00
38	*Cruse Chablis . . . . .	6.00	3.25

## S. S. PIERCE GOLD COAST WINES

15	Gold Coast Haut Sauternes . . . . .	2.75	1.50
17	Gold Coast Red Burgundy . . . . .	2.75	
19	Gold Coast Red Port . . . . .	2.75	
51	Gold Coast White Port . . . . .	2.75	
53	Gold Coast Sherry . . . . .	2.75	
55	Gold Coast Muscatel . . . . .	2.75	

## RED WINES

		<i>Bot.</i>	<i>½ Bot.</i>
26	Pastene Burgundy . . . . .	2.75	1.75
39	*De Luze Club Claret . . . . .	3.25	1.75
28	Pastene Chianti . . . . .	2.75	
41	*Beaune Burgundy, Latour . . . . .	4.75	2.50
30	Pastene Red Pinot . . . . .	2.75	
43	*M. & R. Chianti, Red Cap . . . . .	3.50	2.25
32	Pastene Zinfandel . . . . .	2.75	
34	*Brolio Chianti . . . . .	3.75	2.00
36	*Bolla Valpolicella . . . . .	4.00	2.25
38	*Sichel St. Julien . . . . .	5.00	
84	*Cruse Pontet Canet . . . . .	7.00	4.00
81	*Cruse Chateau d'Issan . . . . .	7.00	4.00
85	*Cruse Beaujolais . . . . .	4.25	2.50

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35	*Tavel Chateau d'Aqueria 1959 . . . . .	3.50	2.00
37	S. S. Pierce Grenache Rosé . . . . .	2.75	

## SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry . . . . .	2.75	
42	Pastene Anniversary Cocktail Sherry . . . . .	2.75	
44	Pastene Anniversary Tawny Port . . . . .	2.75	
46	Pastene Anniversary Ruby Port . . . . .	2.75	
48	Pastene Pale Dry Sherry . . . . .	2.50	1.50
50	Pastene Port . . . . .	2.50	1.50
52	Pastene Muscatel . . . . .	2.50	1.50
54	Pastene Flame Tokay . . . . .	2.50	

*Bottle Glass*

57	*Duff Gordon Amontillado (Dry) . . . . .	4.75	.75
59	*Duff Gordon Generoso (Sweet) . . . . .	4.25	.75
61	*Cossart Gordon Southside Madeira . . . . .	4.25	.75
63	*Cockburn Ruddy Port . . . . .	3.75	.75
89	*Pikina . . . . .	4.75	
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	Claret Lemonade . . . . .	.50	2.50

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Swiss . . . . .	.60	Cheese with Crackers . . . . .	.60
Cream Cheese on Date Nut . . . . .	.50		

Combination Sandwich with Swiss 20¢ extra  
Sandwiches served on Rye or White Bread

## CAKES AND APPETIZERS

Pretzels . . . . .	.10
Cheese Wafers . . . . .	.10
Sweet Biscuits (Jacob's of Dublin) . . . . .	.25
Lady Fingers . . . . .	.25
Assorted Italian Cookies . . . . .	.25
Chocolate Multi-Layer Cake . . . . .	.25

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Cott Ginger Ale—7 oz. . . . .	.15
Cott Club Soda—7 oz. . . . .	.10
Simpson Spring Ginger Ale—8 oz. . . . .	.15
Simpson Spring Club Soda—8 oz. . . . .	.10
Welch's Grape Juice—4 oz. . . . .	.25
Canada Dry Hi-spot Lemon— 12 oz. . . . .	.20

## COFFEE AND TEA

Hot Coffee, Individual Pots . . . . .	.30
Hot Tea, Individual Pots . . . . .	.25
Iced Coffee or Tea . . . . .	.30

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Quality Street—1 lb. Tin . . . . .	1.50
Candy Cupboard Miniatures— 1 lb. . . . .	2.00
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Candy Cupboard Miniatures— ¼ lb. . . . .	.50
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Pop Punch . . . . .	.40
Lemonade . . . . .	.40
Soda Lemonade . . . . .	.45
POP PUNCH served in pitchers . . . . .	1.75
Lemonade served in pitchers . . . . .	1.75
Soda Lemonade in pitchers . . . . .	2.00

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Vanilla Coronet . . . . .	.35
Chocolate Coronet . . . . .	.35
Coffee Coronet . . . . .	.35
Strawberry Coronet . . . . .	.35
Cherry Sundae . . . . .	.45
Pineapple Sundae . . . . .	.45
Strawberry Sundae . . . . .	.45
Chocolate Sundae . . . . .	.45

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Extra Large Peanuts—5 oz. . . . .	.29
Spanish Peanuts—5½ oz. . . . .	.25
Extra Fine Cashews—4½ oz. . . . .	.49
Mixed Nuts (with Peanuts)— 3¾ oz. . . . .	.39
Mixed Nuts (without Peanuts)— 4½ oz. . . . .	.59
Extra Large Peanuts—10¼ oz. . . . .	.59
Spanish Peanuts—11 oz. . . . .	.49
Extra Fine Cashews—7½ oz. . . . .	.79
Mixed Nuts (with Peanuts)— 6½ oz. . . . .	.69
Mixed Nuts (without Peanuts)— 6¾ oz. . . . .	.89

*Refreshment Service in both Balconies during the two intermissions*

*Wine List on Page 13*

*Beer and Ale on Page 17*

"RECONDITA ARMONIA" FROM "TOSCA" —  
PUCCINI (1858–1924)

An Italian artist has incorporated some features of his mistress Tosca in a portrait he is painting of Mary Magdalen. Comparing a miniature of his love with the portrait, he sings of different types of beauty and of nature's strange and wonderful harmony of contrasts.

"ADDIO MADRE" FROM "CAVALLERIA RUSTICANA" —

Turiddu's affair with another man's wife has been discovered. Although he realizes he is in the wrong, Turiddu challenges the betrayed husband to a duel. Before rushing off to fight he asks for his mother's blessing and begs her to take care of his long-suffering but devoted sweetheart Santuzza if he should not return.

KURT BAUM

This noted Czechoslovak tenor made his American debut at Chicago as Rhadames in *Aida*; he later joined the Metropolitan Opera. He has sung with the Vienna State Opera, the Paris Opera-Comique, La Sala in Milan, the San Francisco Opera Company, and the Teatro Colon in Buenos Aires.

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Budweiser Beer . . . . .	.50
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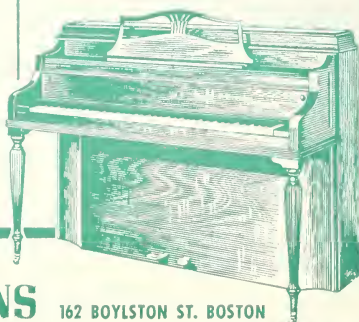
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Piano Concerto in D major, Op. 61 (see page 28) . . . . . Beethoven

- I. Allegro, ma non troppo  
II. Larghetto  
III. Rondo

Soloist: GEORGE ZILZER  
(First Performance in Boston)

- 
- \*Dancing through the Years (see page 30) . . . . . arr. Hayman  
\*Pops Round-Up (see page 22) . . . . . arr. Hayman  
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## ROMANIAN RHAPSODY No. 1 — ENESCO (1881-1955)

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### GEORGES ENESCO

Born August 7, 1881 on a Rumanian farm near Cordaremi, he died May 4, 1955 in Paris. He had made France his home for more than 50 years. Fame was won by him as concert violinist (he made his start at 7 years), conductor, and teacher. In his teaching capacity he trained Yehudi Menuhin, taught at Harvard and Mannes College of Music. He also was something of a pianist.

As a composer, he gained worldwide popularity with his "Rumanian Rhapsody No. 1," based on Gypsy themes, but he wrote much else.

### ROSALIE HOFFMAN

Rosalie Hoffman, sixteen-year-old blind pianist from Dorchester, has been a scholarship student with Leo Litwin for four years under a grant from the Boston Aid to the Blind. She is a resident student at Perkins School for the Blind in Watertown, which she has attended since the age of five.

### "HEGA" — GREGORIAN

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MONDAY EVENING, JUNE 18, at 8:30 o'clock  
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*Forty-eighth Program*

- \*Semper Fidelis, March . . . . . Sousa  
Overture to "Raymond" . . . . . Thomas  
\*Finlandia, Tone Poem . . . . . Sibelius  
Invitation to the Dance . . . . . Weber
- 
- \*Capriccio Espagnol . . . . . Rimsky-Korsakoff  
Alborada — Variations — Alborada — Gypsy Scene —  
Fandango of the Asturias
- \*Rhapsody in Blue, for Piano and Orchestra . . . Gershwin  
Soloist: LEO LITWIN
- 
- \*Pops Hoe-Down . . . . . arr. Hayman  
Arkansas Traveler — The Devil's Dream — Chicken Reel —  
Thunder Hornpipe — Paddy Whack — Pop Goes the Weasel —  
Miss McCloud's Reel — Turkey in the Straw — Stop Buck —  
Soldier's Joy — The Rakes of Mallow — Lamplighter's Hornpipe
- \*The Typewriter . . . . . Anderson  
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## PIANO CONCERTO NO. 1 IN E-FLAT — LISZT (1811–1886)

Unlike the conventional concerto with its three movements, this work has apparently only one. In reality, it has four subdivisions, like a symphony, but it is much more compressed and the thematic material is interwoven in the typical fashion of one of Liszt's symphonic poems.

The composer's use of the triangle as an aid in "dynamic and rhythmic spicing and enhancement" had a very unfortunate result when this work was first played in Vienna, in the 1856–1857 season. The composer was blasted for writing a "Triangle Concerto" and no one would play it in Vienna for some twelve years afterward. Then a woman pianist had the courage to ignore warnings; Sophie Menter played the concerto and won a triumph for it and for herself.

## OVERTURE TO "IL GUARANY" — GOMES (1863–1896)

Brought out in Milan at La Scala Theater in 1870, this opera of Brazilian-born Antonio Carlos Gomes adhered so closely to Italian opera models that it succeeded throughout Italy after its exceptional opening night success. In the history of music pertaining to the Americas, it is significant for containing themes from the music of the Amazon Indians.



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## THE GREGORIANS, FATHER AND SON

Rouben Gregorian, a familiar conductor at Pops, was formerly conductor of the Persian Symphony, and for the last four years conductor of the Portland, Maine Symphony. He is a member of the faculty of the Boston Conservatory.

His son, Leon Gregorian, began studying piano at the age of five at the Teheran Conservatory. Since coming to this country he has continued his studies at the Boston Conservatory and has performed several times at the Esplanade Concerts.

### "DANCE SUITE" — KHATCHATURIAN (1903— )

Although his ballet, "Gayne" is a familiar Pops favorite, this is the first Pops performance of Khatchaturian's "Dance Suite."

### KAMENNOI OSTROV (RÊVE ANGÉLIQUE) — RUBINSTEIN (1829-1894).

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PIANO CONCERTO IN D MAJOR, OP. 61 —  
BEETHOVEN (1770-1827)

Muzio Clementi, visiting in Vienna in 1807, persuaded Beethoven to give his London firm the British rights to publish three quartets, the Fourth Symphony, an overture, the concerto for violin, and a piano concerto. This is the piano concerto which through the enterprise of station WCRB is having its first Boston performance here at the Pops.

It turns out to be the Violin Concerto in D major, Op. 61, with the violin part rewritten by Beethoven in such fashion as to transfer it from the violin idiom to that of the piano. In so doing he composed one of his longest cadenzas, and strikingly, divided the piano display with the timpani.

GEORGE ZILZER

This Cambridge concert pianist recently completed a Beethoven cycle of trios partnered by Giora Bernstein, violinist, and Madeline Foley, cellist, at Gardner Museum. He teaches at Brandeis University.

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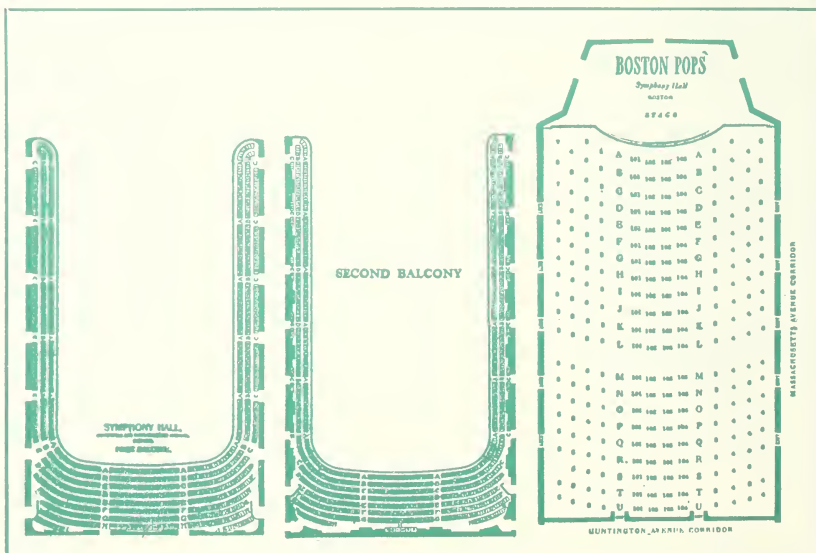
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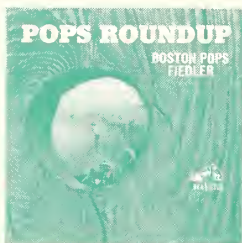
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Originally a piano solo by Weber, it was orchestrated by Berlioz to add a ballet episode to the Paris production of "Der Freischütz."

As told by Weber himself, this is the plot of the piece: First appearance of the dancers. The lady's evasive reply. His pressing invitation. Her consent. He begins conversation. Her reply. He speaks with greater warmth. The sympathetic agreement. He addresses her with regard to the dance. Her answer. They take their places. Waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement.

## CAPRICCIO ESPAGNOL — RIMSKY-KORSAKOFF (1844-1908).

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

---

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## EIGHTH WEEK

MONDAY EVENING, JUNE 18, at 8:30 o'clock  
HARRY ELLIS DICKSON Conducting

### *Forty-eighth Program*

- \*Semper Fidelis, March . . . . . Sousa
- Overture to "Raymond" . . . . . Thomas
- \*Finlandia, Tone Poem . . . . . Sibelius
- Invitation to the Dance . . . . . Weber
- \*Capriccio Espagnol . . . . . Rimsky-Korsakoff
- Alborada — Variations — Alborada — Gypsy Scene —  
Fandango of the Asturias
- \*Rhapsody in Blue, for Piano and Orchestra . . . Gershwin
- Soloist: LEO LITWIN
- \*Pops Hoe-Down . . . . . arr. Hayman
- Arkansas Traveler — The Devil's Dream — Chicken Reel —  
Thunder Hornpipe — Paddy Whack — Pop Goes the Weasel —  
Miss McCloud's Reel — Turkey in the Straw — Stop Buck —  
Soldier's Joy — The Rakes of Mallow — Lamplighter's Hornpipe
- \*The Typewriter . . . . . Anderson
- \*American Patrol . . . . . Meacham

*Among those present:* F. C. A. Association, John Hancock Mutual  
Life Insurance Company; Weymouth Teachers' Association;  
Washingtonian Hospital

BALDWIN PIANO

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Mr. Cohan is one of the most creative and engaging personalities of Modern Dance. He has . . . a dazzling variety of movement refreshingly devoid of modern dance clichés. His choreographic inventiveness, versatility, and sense of theater were displayed. . . .

This is part of a review of Robert Cohan's program presented in May. It appeared in "The Christian Science Monitor."

We wish to add that Robert Cohan is also a dedicated teacher. He joined the Conservatory faculty in September when modern dance classes were initiated. Beginners and advanced students alike have enthusiastically attended his weekly classes.

Robert Cohan is teaching a four-week summer session at the Conservatory. It will begin on June 11 and end July 6. Beginners, intermediates and advanced dancers will have the opportunity of studying with him. For information, call Mr. Gaskill at KE 6-8660.

For information call or write Mr. Gaskill

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## "EUGENE ONEGIN" – TCHAIKOVSKY (1840–1893)

**B**ASED on the Byronic versified novel of Alexander Pushkin, which cost this greatest of Russian poets eight years of labor.

Onegin (pronounced "On-YEH-gheen") is a wealthy young man who fancies himself as a connoisseur of boredom — or we might just let it go that he fancies himself. Inheriting a country estate, and living there, he finds his neighbors boring with the exception of the well-educated young Lensky. Introduced to Lensky's fiancée, Olga, and her sister, Onegin finds the intellectual Tatiana somewhat interesting. She finds him decidedly so, and writes him a highly romantic letter. By way of reply, Onegin visits her and states quite bluntly that he can experience at most the feelings of a brother for her. After absenting himself from the household for some months, he accepts the invitation of the parents of the girls to attend the party marking Tatiana's name-day. Onegin flirts with Olga, is challenged to a duel by her fiancé, and kills him.

Appearing at a ball in Moscow (the scene in which the Polonaise is played), Onegin encounters Tatiana as wife of a prince. She has lost certain provincial social deficiencies, and quickly Onegin has lost his heart to her, and expectantly tells her so. She admits that she loves him, but that she definitely will have nothing more to do with him. With that, she leaves him.

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TUESDAY EVENING, JUNE 19, at 8:30 o'clock

*Forty-ninth Program*

- \*Polonaise from "Eugene Onegin" . . . . . *Tchaikovsky*  
Andante Cantabile from String Quartet, Op. 11 . . . . . *Tchaikovsky*  
Waltz, from "The Swan Lake" . . . . . *Tchaikovsky*  
\*1812, Overture Solennelle . . . . . *Tchaikovsky*

Pacific 2 - 3 - 1, Symphonic Movement . . . . . *Honegger*  
Rhapsody on a Theme of Paganini,  
for Piano and Orchestra . . . . . *Rachmaninoff*  
Soloist: RONALD HODGES

Selection from "Oklahoma" . . . . . *Rodgers*  
The Farmer and the Cowman — Oklahoma — People Will Say  
We're in Love — Out of My Dreams — Oh, What a Beautiful  
Morning — Pore Jud Is Daid — The Surrey with the Fringe on  
the Top — Many a New Day — Kansas City — Farmer Dance —  
I Cain't Say No

Vergnügungszug (Excursion Train) Polka, Op. 281 . . . . . *Strauss*  
\*76 Trombones, from "The Music Man" . . . . . *Willson*

*Among those present:* Norwood Hospital Women's Aid; Railroad  
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High School of Orange, Massachusetts

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**RHAPSODY ON A THEME OF PAGANINI —  
RACHMANINOFF (1873-1943)**

Rachmaninoff chose the theme for this Rhapsody from a set of Paganini Caprices for solo violin. Based on the twenty-fourth Caprice, the Rhapsody is in the form of twenty-four variations, contrasting and combining the Caprice theme with that of the solemn Dies Irae chant used in requiem masses. This work shows Rachmaninoff's highly individual style of writing for piano, and his masterful and colorful treatment of large orchestra.

**RONALD HODGES**

Now on the music faculty of Mt. Holyoke College, he has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first of the kind given there.

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WEDNESDAY EVENING, JUNE 20, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

### *Fiftieth Program*

\*The Thunderer, March . . . . . Sousa

\*Overture to "Der Freischütz" . . . . . Weber

\*Largo, from "Xerxes" . . . . . Handel

Solo Violin: ALFRED KRIPS

\*By the Beautiful Blue Danube . . . . . Strauss

\*Rhapsody in Blue, for Piano and Orchestra . . . Gershwin

Soloist: LEO LITWIN

\*Suite from "Gayne" . . . . . Khatchaturian

Dance of the Rose Maidens — Lullaby — Sabre Dance

Selection from "Oklahoma" . . . . . Rodgers

The Farmer and the Cowman — Oklahoma — People Will Say  
We're in Love — Out of My Dreams — Oh, What a Beautiful  
Morning — Pore Jud Is Daid — The Surrey with the Fringe on  
the Top — Many a New Day — Kansas City — Farmer Dance —  
I Cain't Say No

\*Fiddle Faddle . . . . . Anderson

\*Farandole, from "L'Arlésienne," Suite No. 2 . . . Bizet

*Among those present:* General Electric Riverettes;  
Parker Hill Medical Center

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SEE WINE LIST ON PAGE 13

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4. ***Pastene Sparkling Burgundy***  
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10. ***Pastene Riesling***  
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***  
A round, medium-dry wine
14. ***Pastene Chablis***  
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***  
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***  
A moderately dry red wine
28. ***Pastene Chianti***  
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***  
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***  
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***  
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42. ***Pastene Anniversary Cocktail Sherry***  
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***  
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46. ***Pastene Anniversary Ruby Port***  
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***  
Dry — nutty — fine bouquet
50. ***Pastene Port***  
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine

THURSDAY EVENING, JUNE 21, at 8:30 o'clock

*Fifty-first Program*

Cortège, from "Mlada" . . . . . *Rimsky-Korsakoff*

\*Overture to "Oberon" . . . . . *Weber*

\*Minuet . . . . . *Bolzoni*

Mein Lebenslauf ist Lieb' und Lust, Waltzes . . *Josef Strauss*

Seven Romanian Folk Dances . . . . . *Bartók*

Concerto for Violin and Orchestra (First Movement) . *Bartók*

Soloist: FREDY OSTROVSKY

\*Rákóczy March . . . . . *Liszt*

\*Selection from "West Side Story" . . . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —  
One Hand, One Heart — Cool — A-mer-i-ca

\*Kid Stuff . . . . . *arr. Hayman*

\*Strike Up the Band . . . . . *Gershwin-Green*

*Among those present: Arthur D. Little Company; Firnabank Club*

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5 Great Western Extra Dry . . . . .	7.00	4.00	
6 *Gancia Asti Spumante . . . . .	7.50		
7 Great Western Sparkling Burgundy . . . . .	7.00	4.00	
8 *Gancia Lacrima Christi . . . . .	8.00		
9 *Ackerman Dry Royal Brut . . . . .	7.50	4.00	
11 *De Luze Sparkling Rosé (Pink) . . . . .	8.00		
82 *Cruse Sparkling Burgundy . . . . .	8.75	4.75	
13 *Bollinger Brut . . . . .	12.00	6.50	
15 *Lancer's Rosé (Pink Portuguese) . . . . .	7.00	4.00	
19 *Clickquot Yellow Label . . . . .	12.00	6.50	
80 *Clickquot White Label (Rich) . . . . .	12.00	6.50	

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41 *Beaune Burgundy, Latour . . . . .	4.75	2.50	
30 Pastene Red Pinot . . . . .	2.75		
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32 Pastene Zinfandel . . . . .	2.75		
34 *Brollo Chianti . . . . .	3.75	2.00	
36 *Bolla Valpolicella . . . . .	4.00	2.25	
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84 *Cruse Pontet Canet . . . . .	7.00	4.00	
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*Refreshment Service in both Balconies during the two intermissions*

*Wine List on Page 13*

*Beer and Ale on Page 17*

PACIFIC 2-3-1 — ARTHUR HONEGGER (1892-1955).

An American locomotive inspired this tone-poem composed in 1923 by a member of the group of French modernists known as "The Six." The numerals in the title represent French railroad jargon for the model of the powerful engine — its array of wheels as seen from one side, from front to rear: two forward, then three, then one.

These are Honegger's own comments on "Pacific 2 - 3 - 1":

"I have always had a passionate liking for locomotives. For me they are living things, and I love them as others love women or horses."

Honegger was born in the busy port of Havre, and spent his boyhood there, with a result he describes as follows:

"That which I have endeavored to portray in 'Pacific' is not an imitation of the noises of a locomotive, but the translation into music of the visual impression made by, and physical sensation of it.

"It sets forth the objective contemplation: the quiet breathing of the machine in repose, its effort in starting, then the gradual increase in speed . . . a train of 300 tons hurling itself through the night at a speed of 120 miles an hour."



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Amstel Holland Beer . . . . .	.75
Heineken's Beer (Holland) . . . . .	.75
Tuborg Beer, Light or Dark (Denmark) . . . . .	.75
Würzburger Hofbräu Beer, Light or Dark (Germany) . . . . .	.75
Löwenbräu Munich Beer, Light or Dark (Germany) . . . . .	.75

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- LM-2439 \*FIEDLER'S ALL-TIME FAVORITES
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Overture to "The Barber of Seville" . . . . . *Rossini*

Scherzo, from "A Midsummer Night's Dream" . . . . . *Mendelssohn*

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- I. Allegro ma non troppo e maestoso
- II. Andante con anima
- III. Allegro brillante

Soloist: ROBERT SILVERMAN

\*Dancing through the Years (see page 22) . . . . . *arr. Hayman*

Cakewalk — Charleston — Tango — Square Dance — Waltz —  
Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance —  
Cha-Cha-Cha — Rock-'n'-Roll

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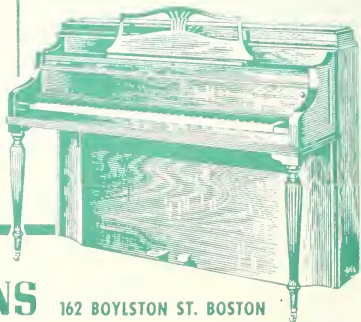
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SATURDAY EVENING, JUNE 23, at 8:30 o'clock

*Fifty-third Program*

Cortège, from "Mlada" . . . . . *Rimsky-Korsakoff*

Carnival Overture . . . . . *Dvořák*

Scherzo, from "A Midsummer Night's Dream" . . . . . *Mendelssohn*

Mein Lebenslauf ist Lieb' und Lust, Waltzes . . . . . *Josef Strauss*

Violin Concerto No. 2, in D minor, Op. 44 . . . . . *Bruch*

I. Adagio ma non troppo

II. Recitative

III. Finale: Allegro molto

Soloist: JOSEPH SILVERSTEIN

Selection from "Oklahoma" . . . . . *Rodgers*

The Farmer and the Cowman — Oklahoma — People Will Say  
We're in Love — Out of My Dreams — Oh, What a Beautiful  
Morning — Pore Jud Is Daid — The Surrey with the Fringe on  
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I Cain't Say No

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THESE men banded together to create music which should be unmistakably Russian — not simply the product of Russian composers mimicking German and French masters. This "Russianness" was to be achieved through utilization of the characteristic peculiarities of the songs and dances of the peasants.

The founder and mentor of the Five was the magnetic MILI BALAKIREV (1837-1910).

NICHOLAS RIMSKY-KORSAKOFF (1844-1908), youngest of the group, joined it as its perhaps least accomplished, but became its most productive member, and won world-wide recognition as a master of orchestration.

MODESTE MOUSSORGSKY (1835-1881) was the greatest genius of the "Five." His ideas influenced Debussy.

ALEXANDER BORODIN (1834-1887) army surgeon and lecturer on medical chemistry, displayed flashes of genius — especially in his symphonic poem, "On the Steppes of Central Asia," and his opera, "Prince Igor."

CESAR CUI (1835-1918), Russian Army expert on fortifications, was musically the lightweight of the group, his compositions being least original; but he was an energetic pamphleteer for it. He was the last survivor of the Five, dying in Petrograd in 1918, aged 83.

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**"CORTÈGE" FROM "MLADA" —  
RIMSKY-KORSAKOFF (1844-1908)**

Four of the "Five": Cui, Moussorgsky, Borodin and Rimsky-Korsakoff, were commissioned by the Imperial Theatre, each to do one act of "Mlada," but this version was never finished. In 1889 Rimsky-Korsakoff re-wrote the available music and completed the work, including the text.

**FARANDOLE FROM "L'ARLÉSIENNE" — BIZET (1838-1875)**

Two stories are unfolded in the drama: the wrecking of one romance of youth, and the long-deferred salvage of the romance of an elderly couple.

Young farmer Frederi has known Vivette since both were children, and she adores him. But he is madly infatuated with a dancer, L'Arlésienne — the Maid of Arles (who, by the way, is never seen in the entire course of the drama). Yielding to his family, he tries to put the sultry dancer out of his mind and agrees to plans for marrying Vivette.

At the betrothal festivities two elderly folk appear, Mere Renaud and Balthazar. The joyousness around them steals into their hearts to rekindle an old flame. Years before, Balthazar had wooed her only for her to become Renaud's wife. But now Renaud is dead, and Balthazar, unmarried, has quietly gone on loving his first ideal. The old couple plight their troth.

Meanwhile, tragedy violently throws its shadow over the scene. Hearing music of the Farandole, a dance in which the Arlésienne had captivated him, Frederi finds himself still in the grip of his passion for her, and hurls himself to destruction from a loft. The wedding preparations are turned then from Frederi and Vivette to old Balthazar and Mere Renaud.



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WALTZ FROM "SWAN LAKE" — TCHAIKOVSKY (1840-1893)

A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876. This and his other two ballets, "The Sleeping Beauty" and "The Nutcracker," originally failures on the ballet stage, now are rated as permanent assets to the ballet repertory.

ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

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## FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

## CONCERTO FOR PIANO — KHATCHATURIAN

Familiarized in America because of censure by his government, the now familiar Soviet composer of Armenian ancestry was given an important introduction to American fame at the Boston Pops. This was the presentation of his Piano Concerto in 1942 by Arthur Fiedler and the Pops Orchestra, with Bernard Weiser as soloist. The resulting brilliant success led to adoption of the work by other conductors and soloists.

## ROBERT SILVERMAN

This gifted Canadian pianist comes to McGill Night at the Pops directly from Vienna, where he has been taking advanced studies at the Academy of Music, under Professor Richard Hauser. At McGill University, he was a piano pupil of Dorothy Morton. After graduation in 1960, he was winner, both in the C.B.C. Talent Festival and in the Quebec Music Festival the following year. In 1961 and 1962 he was recipient of Canada Council Grants.

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## ALEXANDER BROTT

One of Canada's outstanding musicians, Alexander Brott is active as conductor, violinist, and composer. He has conducted several major orchestras in Europe, where he has toured each summer since 1948. He has received many honors for composition, and has just returned from Europe and the Middle East, where he has been conducting his latest work, "Spheres in Orbit," commissioned by the Montreal Symphony.

## MAX BRUCH (1838-1920)

Born of a German Protestant family, he is perhaps best known in America today for his arrangement of a Hebrew melody, titled "Kol Nidrei," and his First Violin Concerto (he wrote four). However, he particularly distinguished himself as a composer of epic secular oratorios, such as "Arminius," which he conducted in Boston with the Cecilia Society, in 1883; "Odysseus," "Achilleus," and "Frithjof."

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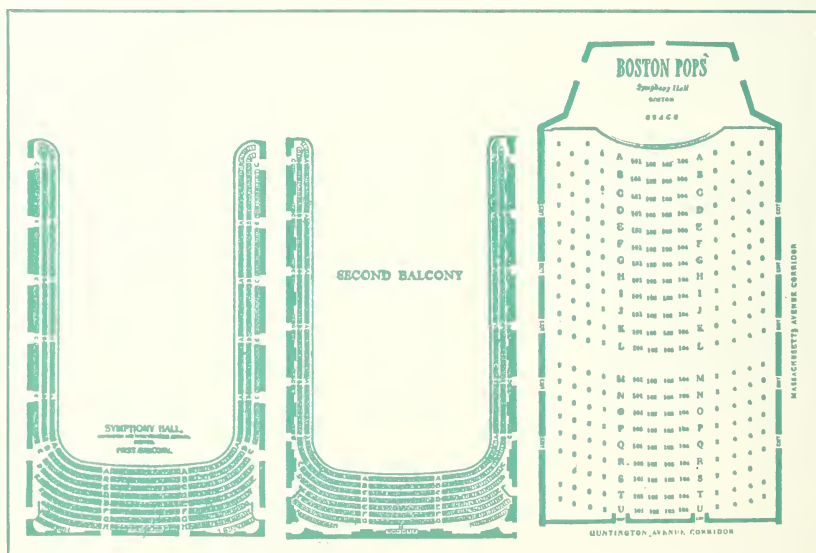
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### JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, this native of Detroit had previously served a year with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. Two years ago he was the only North American violinist to survive the finals in the International Contest in Brussels. He was the winner of the 1960 Walter W. Naumburg Foundation Award.

He has been appointed by Erich Leinsdorf as concert master of the Boston Symphony Orchestra beginning next season.



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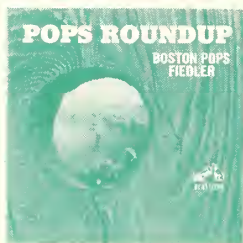
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Minot Beale  
Joseph Leibovici  
Stanley Benson  
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Fredy Ostrovsky  
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Pierre Mayer  
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Samuel Diamond  
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Ayrton Pinto  
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# Program Notes

By LANING HUMPHREY

## ALEXANDER GLAZUNOV (1865-1936)

As a boy of fifteen Glazunov was introduced to Rimsky-Korsakoff, who gave him weekly lessons in harmony, counterpoint, and orchestration. Only a year later the boy completed his First Symphony. This work was considered so mature that Glazunov was hailed as rightful heir to the masters of the Russian National School. Glazunov composed eight symphonies and works in every other form except opera. In 1929-30 Glazunov made several appearances as guest conductor in the United States, including a pair of concerts with the Boston Symphony Orchestra in 1930, and one in Cambridge, devoted to his own works.

His violin concerto, premiered by Mischa Elman, has had numerous performances in Europe and the United States.

CONCERTO FOR TRUMPET IN E MAJOR — J. N. HUMMEL (1778-1837).

This concerto was written by Johann Nepomuk Hummel to demonstrate the ability of an outstanding Viennese court trumpeter, Anton Weidinger.

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MONDAY EVENING, JUNE 25, at 8:30 o'clock

### *Fifty-fourth Program*

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Overture to "Russlan and Ludmilla" . . . . . *Glinka*

Theme from "Exodus" . . . . . *Gold*

Concerto for Trumpet and Orchestra in E major . . . *Hummel*

I. Allegro con spirito

II. Andante

III. Rondo

Soloist: ARMANDO GHITALLA

Concerto for Violin and Orchestra

in A minor, Op. 82 . . . . . *Glazunov*

Moderato — Andante — Allegro

(Played without pause)

Soloist: MICHEL SASSON

\*Bolero . . . . . *Ravel*

\*Selection from "West Side Story" . . . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —

One Hand, One Heart — Cool — A-mer-i-ca

\*Blue Tango . . . . . *Anderson*

\*The Stars and Stripes Forever . . . . . *Sousa*

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Isaac Stern spoke these words in his Commencement Address to our graduating musicians this June:

*For me, the making of music and being part of music is a divine gift. I'm often sorry for those who have never had the opportunity to feel a phrase or a moment of magic in music come to life underneath their fingers, or in the body as one sings, and feel for a moment a oneness with something that is not only part of you, but part of a much greater whole.*

It is one of our goals to imbue every student with the inspiration of creating music.

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## ARMANDO GHITALLA

Born in Alton, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

Ghitalla has recorded for RCA-Victor and Columbia Records.

## MICHEL SASSON

A native of Alexandria, Egypt, he is the son of French parents. Starting as a boy prodigy of the violin he played in chamber groups in Egypt, then in France and England. While a member of the Irish National Symphony he came across a treatise on violin technique which greatly impressed him. It was written by Richard Burgin, Concertmaster of the Boston Symphony Orchestra and teacher of violin at the New England Conservatory. Sasson came to Boston, studied with Mr. Burgin, and after an audition became a member of the Boston Symphony in 1959.



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*Fifty-fifth Program*

- \*El Capitan, March . . . . . Sousa  
\*Music of the Spheres, Waltzes . . . . . Josef Strauss  
  Danny Boy . . . . . arr. Grainger  
\*The Merry Wives of Windsor . . . . . Nicolai

Concerto for Piano and Orchestra, No. 1,  
in B-flat minor, Op. 23 . . . . . Tchaikovsky  
  I. Allegro non troppo e molto maestoso  
  II. Andante semplice  
  III. Allegro con fuoco

Soloist: MARILYN NEELEY

- \*Selection from "My Fair Lady" . . . . . Loewe  
  Get Me to the Church on Time — Wouldn't It Be Lovely —  
  I've Grown Accustomed to Her Face — I Could Have Danced  
  All Night — On the Street Where You Live — The Rain in  
  Spain — With a Little Bit of Luck  
\*Old Timers' Night at the Pops . . . . . arr. Lake  
  Ta-Ra-Ra-Boom-De-Ay — The Bowery — The Sidewalks of  
  New York — Sweet Rosie O'Grady — Daisy — The Band Played  
  On — After the Ball — A Hot Time in the Old Town Tonight  
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## MARILYN NEELEY

In late January and all of February last year, she made a concert tour of Mexico under the sponsorship of the U. S. State Department. Previously she has appeared with the symphony orchestras of Denver, Pasadena, and Glendale. Last Summer she received an honor which brought the following comment from the *Chicago American*: "The 1960 Michaels Memorial Award was bestowed last evening on Marilyn Neeley, an abundantly gifted and remarkably accomplished young pianist from Glendale, California."

## JAMES PAPPOUTSAKIS

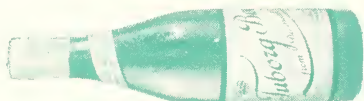
Principal Flute of the Pops Orchestra, he studied at the New England Conservatory with Georges Laurent, celebrated former Principal of the Boston Symphony Orchestra, which Mr. Pappoutsakis joined in 1937. He was born in Cairo, Egypt, of Greek parents.

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WEDNESDAY EVENING, JUNE 27, at 8:30 o'clock

*Fifty-sixth Program*

\*Pomp and Circumstance . . . . . *Elgar*

Suite of Hellenic Songs and Dances . . . . *arr. Langendoen*

Hasapikos — Pelion Dance — Samian Dance — Kalamatianos —  
"One Love Had I" — Penelope — The Ballos

Concertino for Flute and Orchestra, Op. 107 . . *Chaminade*

Soloist: JAMES PAPPOUTSAKIS

Three Dances on Cretan Themes . . . . . *Diamantopoulos*

Pentoza! — Sousta — Omalos

(Conducted by the Composer)

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Mon coeur s'ouvre à ta voix,

from "Samson and Delilah" . . . . . *Saint-Saëns*

Una voce poco fa, from "The Barber of Seville" . *Rossini*

Soloist: ELENA NICOLAIDI

\*Bolero . . . . . *Ravel*

SONGS WITH PIANO

MISS NICOLAIDI

Accompanist: REGINALD BOARDMAN

\*Selection from "My Fair Lady" . . . . . *Loewe*

Get Me to the Church on Time — Wouldn't It Be Lovely —  
I've Grown Accustomed to Her Face — I Could Have Danced  
All Night — On the Street Where You Live — The Rain in  
Spain — With a Little Bit of Luck

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POPS No.

SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***  
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Full, rich, moderately sweet red wine
10. ***Pastene Riesling***  
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***  
A round, medium-dry wine
14. ***Pastene Chablis***  
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***  
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***  
A moderately dry red wine
28. ***Pastene Chianti***  
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***  
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
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Made from the Zinfandel grape — a tasty but not heavy red
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42. ***Pastene Anniversary Cocktail Sherry***  
Delicate nut-like flavor and zesty aroma
44. ***Pastene Anniversary Tawny Port***  
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***  
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***  
Dry — nutty — fine bouquet
50. ***Pastene Port***  
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine

THURSDAY EVENING, JUNE 28, at 8:30 o'clock  
OLD TIMERS' NIGHT

(An Encore)

HARRY ELLIS DICKSON Conducting

*Fifty-seventh Program*

- \*Our Director, March . . . . . *Bigelow*  
Overture to "Zampa" . . . . . *Herold*  
Humoresque . . . . . *Dvořák*  
\*Danube Waves (Anniversary Waltz) . . . . . *Ivanovici*

- \*Dance of the Hours, from "La Gioconda" . . . . . *Ponchielli*  
Carnival of Venice, for Trumpet and Orchestra . . . . . *arr. Staigers*  
Trumpet Solo: ARMANDO GIITALLA

- \*Song Fest . . . . . *arr. Bodge*  
Pack Up Your Troubles — Smiles — Till We Meet Again —  
In the Shade of the Old Apple Tree — My Wild Irish Rose —  
Take Me Out to the Ball Game — Sweet Adeline — Put on  
Your Old Gray Bonnet — There Is a Tavern in the Town —  
Maine Stein Song — Let Me Call You Sweetheart

- Berlin Bouquet . . . . . *arr. Mason*  
Say It with Music — Blue Skies — A Pretty Girl Is  
Like a Melody — Always — Alexander's Ragtime Band

- \*The Glow Worm . . . . . *Lincke*  
America Sings . . . . . *arr. Bodge*  
A Hot Time in the Old Town Tonight — I've Been Working  
on the Railroad — Down By the Old Mill Stream — In the  
Good Old Summer Time — Jingle Bells — When Irish Eyes  
Are Smiling — God Bless America

Among those present: American Physical-Therapy Association, Massachusetts  
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3	S. S. Pierce California Burgundy . . . . .	7.00	4.00
4	Pastene Sparkling Burgundy . . . . .	6.00	3.25
5	Great Western Extra Dry . . . . .	7.00	4.00
6	*Gancia Asti Spumante . . . . .	7.50	
7	Great Western Sparkling Burgundy . . . . .	7.00	4.00
8	*Gancia Lacrima Christi . . . . .	8.00	
9	*Ackerman Dry Royal Brut . . . . .	7.50	4.00
11	*De Luze Sparkling Rosé (Pink) . . . . .	8.00	
82	*Cruse Sparkling Burgundy . . . . .	8.75	4.75
13	*Bollinger Brut . . . . .	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese) . . . . .	7.00	4.00
19	*Clicquot Yellow Label . . . . .	12.00	6.50
80	*Clicquot White Label (Rich) . . . . .	12.00	6.50

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21	*De Luze, Bordeaux Special Reserve . . . . .	3.00	1.75
12	Pastene Sauterne . . . . .	2.75	1.75
23	*De Luze, Sauternes 1957 . . . . .	4.00	2.50
14	Pastene Chablis . . . . .	2.75	1.75
16	Pastene Rhine Wine . . . . .	2.75	1.75
18	*Sichel Liebfraumilch . . . . .	4.75	2.75
20	*Sichel Zeltingen Riesling . . . . .	5.00	3.00
22	*Bolla Soave . . . . .	3.75	2.00
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29	*Ackerman, Vouvray 1960 . . . . .	3.50	2.00
87	*Anheuser Bernkastler . . . . .	6.00	3.25
86	*Anheuser Liebfraumilch . . . . .	5.00	3.00
88	*Cruse Chablis . . . . .	6.00	3.25

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45	Gold Coast Haut Sauternes . . . . .	2.75	1.50
47	Gold Coast Red Burgundy . . . . .	2.75	
49	Gold Coast Red Port . . . . .	2.75	
51	Gold Coast White Port . . . . .	2.75	
53	Gold Coast Sherry . . . . .	2.75	
55	Gold Coast Muscatel . . . . .	2.75	

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		Bot.	Bot.
26	Pastene Burgundy . . . . .	2.75	1.75
39	*De Luze Club Claret . . . . .	3.25	1.75
28	Pastene Chianti . . . . .	2.75	
41	*Beaune Burgundy, Latour . . . . .	4.75	2.50
30	Pastene Red Pinot . . . . .	2.75	
43	*M. & R. Chianti, Red Cap . . . . .	3.50	2.25
32	Pastene Zinfandel . . . . .	2.75	
34	*Brolio Chianti . . . . .	3.75	2.00
36	*Bolla Valpolicella . . . . .	4.00	2.25
38	*Sichel St. Julien . . . . .	5.00	
84	*Cruse Pontet Canet . . . . .	7.00	4.00
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48	Pastene Pale Dry Sherry . . . . .	2.50	1.50
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63	*Cockburn Ruddy Port . . . . .	3.75	.75
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*Wine List on Page 13*

*Beer and Ale on Page 17*

### CECILE CHAMINADE (1857-1944)

This French composer enjoyed great success as a concert pianist. As a composer she became very popular in her native country, also in England and America for her pleasant piano solos which reached a total of more than two hundred. She also wrote many songs which achieved wide popularity. Her Concertino for Flute and Orchestra, op. 107, is one of her rare ventures in larger forms.

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Shakespeare's comedy is followed quite closely in the opera. The overture reflects the gayety with which the wives, Mrs. Ford, and Mrs. Page, take revenge on the fat and flirtatious Sir John Falstaff for sending them identical love letters. Also heard is a touch of the romancing of Fenton and Mrs. Page's daughter, Ann, and the frolicsome measures to which pretended elves flit around and tweek and thump Sir John in the moonlit forest.

### ELENA NIKOLAIDE

Of Greek parentage this noted contralto was born in Smyrna, Turkey. She made her operatic debut at the Vienna State Opera, then sang in Salzburg, London, Prague and Cairo, before coming to this country where she has performed with the Metropolitan Opera and the San Francisco Opera. In 1952 she appeared in a pair of Boston Symphony Orchestra concerts.

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Würzburger Hofbräu Beer, Light or Dark (Germany)	.75
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LYRIC SUITE (EILEEN FARRELL)
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- \*La Sorella, March . . . . . *Borel-Clerc*  
\*Suite from "Le Cid" . . . . . *Massenet*  
Castillane — Aragonaise — Aubade — Navarraise  
\*Hoe-Down, from "Rodeo" . . . . . *Copland*  
\*Overture to "Tannhäuser" . . . . . *Wagner*

Concerto for Piano and Orchestra, No. 1,  
in B-flat minor, Op. 23 . . . . . *Tchaikovsky*

- I. Allegro non troppo e molto maestoso  
II. Andante semplice  
III. Allegro con fuoco

Soloist: MARILYN NEELEY

- \*Pops Round-Up (see page 22) . . . . . *arr. Haydn*  
\*Love Is a Many-Splendored Thing . . . . . *Fain*  
\*The Stars and Stripes Forever . . . . . *Sousa*

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7. Wagon Train;
8. Wyatt Earp;
9. Have Gun, Will Travel;
10. Rawhide.

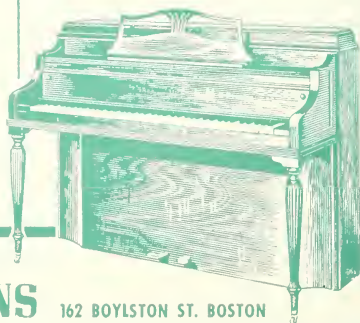
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- \*Wedding March, from "Le Coq d'Or" . . . *Rimsky-Korsakoff*  
Siegfried's Rhine Journey,  
from "The Twilight of the Gods" . . . . . *Wagner*  
\*Fantasia on "Greensleeves" . . . . . *Vaughan Williams*  
\*España, Rhapsody . . . . . *Chabrier*

- Concerto for Piano and Orchestra, No. 1,  
in B-flat minor, Op. 23 . . . . . *Tchaikovsky*  
I. Allegro non troppo e molto maestoso  
II. Andante semplice  
III. Allegro con fuoco  
Soloist: MARILYN NEELEY

- \*Pops Hoe-Down . . . . . *arr. Hayman*  
Arkansas Traveler — The Devil's Dream — Chicken Reel —  
Thunder Hornpipe — Paddy Whack — Pop Goes the Weasel —  
Miss McCloud's Reel — Turkey in the Straw — Stop Buck —  
Soldier's Joy — The Rakes of Mallow — Lamplighter's Hornpipe  
\*Bugler's Holiday . . . . . *Anderson*  
\*Prayer of Thanksgiving . . . . . *Valerius-Kiemser*

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## CONCERTO FOR PIANO No. 1 – TCHAIKOVSKY (1840–1893).

**T**O BOSTON went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Bostonian enthusiasm for the work was unbounded, von Bülow reported by cable to the composer. The message raised Tchaikovsky so far from his previous dejection over Rubinstein's opinion of the music that he spent his last ready cash replying. At a repetition of the performance, the Finale was encored, as Bülow hastened to write the composer, sending newspaper clippings. (He must have omitted several critiques that did not concur in the hearty approval of the audience.)

Elatedly, Tchaikovsky passed the news along to Rimsky-Korsakoff, with this comment:

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

The Concerto was hotly condemned as musically worthless and pianistically unplayable, by Nicholas Rubinstein, when the composer

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sought his judgment as friend and mentor. As a result, Tchaikovsky struck the name of this savage critic from the dedication, and substituted that of the celebrated German pianist and conductor, Hans von Bülow. He certainly had earned the honor, when he wrote to the disappointed composer that he found the ideas original, noble and powerful; the form mature, the style distinguished.

ARIA, "UNE VOCE POCA FA" FROM "THE BARBER OF SEVILLE" — ROSSINI (1792-1868)

Rosina is the closely guarded ward of a crafty old doctor who intends to marry her for her money. She falls in love with an apparently poor singer known to her as Lindoro. In reality he is the wealthy Count Almaviva.

Holding a letter she has just composed to her beloved, Rosina sings this colorful aria. In it she tells of the qualities which she is sure will make her a good wife — but warns that if crossed she has a thousand and one tricks to get her way.

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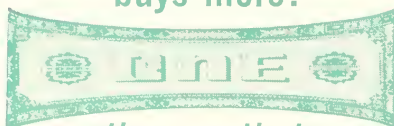
## FANTASIA ON "GREENSLEEVES" – VAUGHAN WILLIAMS

Now familiar as the melody of the Christmas song, "What Child Is This?" the theme of these variations was couped in Shakespeare's time with the following lovelorn sentiments:

"Alas! my love, you do me wrong  
To cast me off discourteously –  
And I have loved you so long,  
Delighting in your company.  
Greensleeves was all my joy,  
Greensleeves was my delight;  
Greensleeves was my heart of gold,  
And who but my Lady Greensleeves?"



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The plot of the opera is as follows:

A knightly poet-musician, or Minnesinger, Tannhäuser is beloved by the pure-hearted Elizabeth. However, he strays and becomes a guest of Venus herself, in her voluptuous abode. Returning contritely to Elizabeth after a year, he is cordially received by her. He joins in a song contest with other knights in the Wartburg Castle. Wolfram, also in love with Elizabeth, sings of ideal love. So do other contestants. Then Tannhäuser sings of passionate love, scandalizing his listeners. The other knights rush on him with drawn swords, but Elizabeth pleads for his life. He joins a pilgrimage to Rome to seek absolution. Elizabeth dies broken-hearted before she can see him again. He, belatedly overwhelmed by her devotion, and his sense of unworthiness, throws himself upon her bier and gives up the ghost.

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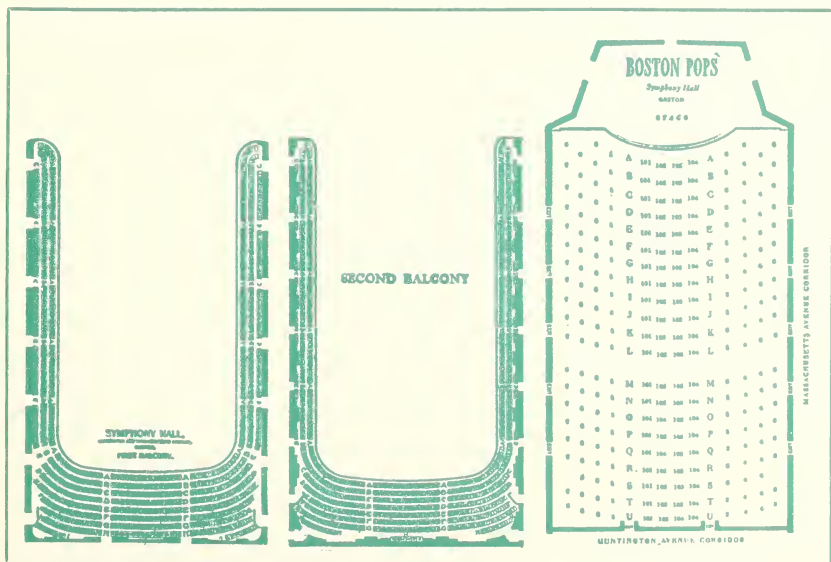
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The arrangement is by Edward Kremser (1838-1914), Viennese choral conductor and composer. It is one of a group he made from selections from Valerius' book.



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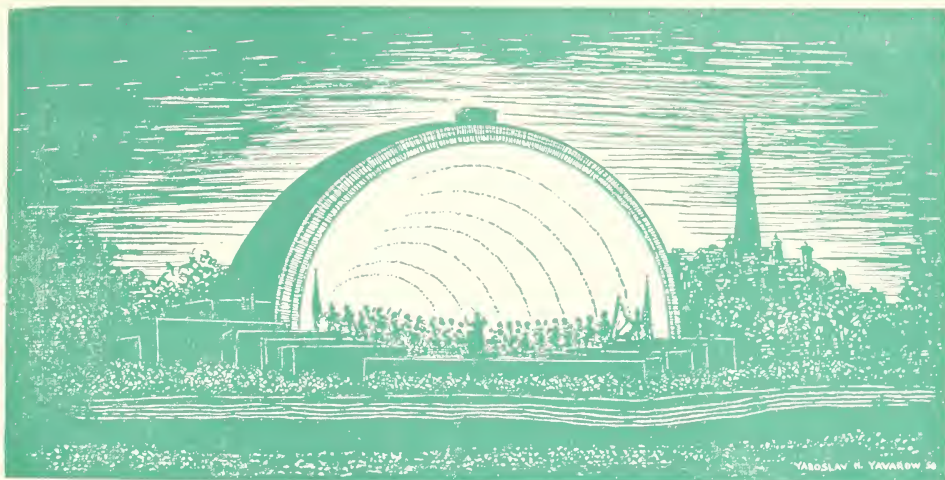
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These concerts played by Boston Symphony musicians have earned a place as one of Boston's cherished traditions. For nearly a third of a century they have brought delightful summer entertainment to some eight million local inhabitants and tourists. More than that they have served as an introduction to the great masters, since the programs are a happy combination of music both in the lighter and more serious categories. Guest soloists and conductors have been given valuable opportunities to try their mettle before vast audiences.

The plan set up by Mr. Fiedler in 1929, and maintained ever since, is unique. There is no admission charge, and the annotated programs are free. "You contribute if you wish." And various business firms now join with the public in making contributions to maintain the concerts open to all comers. If you wish the convenience of a chair, you pay a nominal rental (which is shared with the Fund) and *place it wherever you wish* on the spacious lawn in front of the shell. Isn't all this worthy of your support?

The schedule of the concerts will be nightly at 8:30 from Monday, July 2, through Saturday, July 21 (omitting the Saturdays, July 7 and July 14). Children's concerts on Wednesday mornings from 10:15 to 11:15, July 4, 11, and 18. Many adults enjoy this daylight series since the programs are basic and do not play down to the listeners.

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